BING

DECEMBER
1996
No. 114

THE INTERNATIONAL CROSBY CIRCLE

THE
INTERNATIONAL CROSBY CIRCLE

Founded 1950

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Membership renewals fall due on 1st. January each year and subscription rates effective for 1997 are:-

UK	£8 per annum
Mainland Europe, including Eire	£9 per annum
USA and Canada	US $20 per annum
Australia and New Zealand	A$30 per annum
South America	£11.50 per annum

All remittances should be sent in **£ sterling** payable to 'Michael Crampton - ICC' with the exception of (a) U.S. and Canadian members who should send their remittances in U.S. dollars to F. B. Wiggins (b) Australian and New Zealand members who should pay David Currington in Australian dollars (c) Mainland European members (not Eire) who should pay Etty Gits in £ sterling. For addresses see inside front cover.

Articles for inclusion in the magazine should be sent to the Magazine Editor.
Other Correspondence concerning membership, non-arrival of the magazine or other aspects of the club's affairs should be sent to the Hon. Secretary/Treasurer.

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EDITORIAL

I hope that this edition is in your hands before Christmas and every effort is being made to achieve this. We did say that the August issue might be delayed because of holidays but in the event we got everything to the printer at the usual time. Unfortunately delays on the distribution side meant that the August magazine in effect became a September edition and many of you wondered if your copy had gone astray as it was so late arriving. The sense of frustration I feel at such times does rather take the fun out of my role and we have decided that in future the editions will be titled 'SPRING', 'SUMMER' and 'WINTER'. Whilst we shall keep the same copy dates and still aim to produce the magazine at the same time, the removal of the name of the month will hopefully reduce some of the anxiety felt by members when their copy does not arrive when anticipated. Also we cannot guarantee that the 'Winter' edition will arrive before Christmas each year although every effort will be made to continue this practice. Please therefore be patient if your magazine arrives later in future. The volunteers are doing their best!

Sadly we note the passing of one of the legendary names of Crosbyana in this edition as we say farewell to Dorothy Lamour. Our own club has also lost several long-standing members who have made major contributions to our cause in the past and Michael Crampton gives further details.

The article by Clive Menadue about the Autobiography set in BING 112 produced some interesting correspondence and a follow up letter from Clive will be found in our 'One Sweet Letter From You' section. Arising from the exchange of views in recent editions, Leslie Gaylor raises an important issue in his article this time when he says "I find myself wondering if lesser mortals in the ICC are on the right lines in belittling Bing and his songs." This made me think about the nature of the club and of the magazine which in turn raised some fundamental questions. If we belong to the club and subscribe to the magazine, this must mean that we are all admirers of Bing Crosby. Within this description will be a wide variation, from those who like everything Bing ever did and are almost unaware of any other artists' abilities, to those who like some of Bing's work but not all of it. As a magazine we try to cater for all of our members' opinions and as Editor I do feel it reasonable to allow debate between the various schools of thought. My aim is to produce a magazine with some well thought out and maturely argued articles rather than a straight 'fanzine' which looks at everything through rose coloured glasses. Bing is the subject which unites us all and with this in mind let's admire the man and his work but not get too upset if there is sincere debate as to merits of one song or another. It may well be that what I am saying is something with which you do not agree and if so, please tell me. My job is to produce what you want and, within reason, I shall do so. No sooner had I penned those words, than Lionel Pairpoint's article arrived. As you will read, he seems to be thinking along the same lines

(in a far more amusing way) and do please write to me if you wish to agree or disagree. Debate is healthy and indeed essential if the Club is to continue to prosper.

Talking of the club, one or two members have challenged me about the name 'International Crosby Circle' as they feel that it is too 'fan-clubbish' and a suggestion has been made that we should be called 'The Crosby Society'. What do you all think about those comments? Do we want to change our name and if so what shall we be called?

Enough of the serious stuff, I hope you enjoy this edition whenever you get it and I trust that you like not only our cover photo but also the drawing on our back cover which has been specially prepared for us by Joe Sinnott.

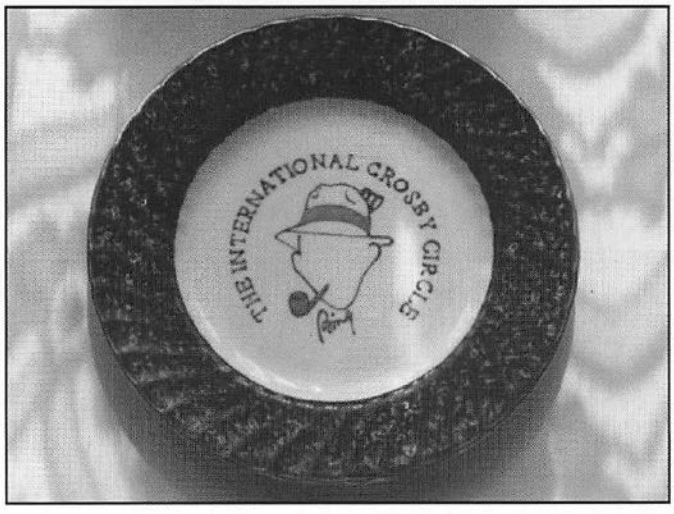
Seasons greetings as appropriate!

Malcolm Macfarlane

Secretary / Treasurer's Report

Warm and cordial greetings to all our members as we conclude another successful year in the history of our club. Interest in Bing and his work has been gradually increasing and we are fortunate that there are so many dedicated members who strive to add to our knowledge of Bing's life and times. Your management team are proud of the things that have been achieved since 1989 and we hope to retain your interest in the year ahead. A sincere 'well done' to all members of the team.

Leeds 1996 is now an enjoyable but fading memory and it is timely that I congratulate all those who gave me support on the day. Sixty seven members attended and helped raise the magnificent sum of £210 for club funds. Marilee and Marq Stankowski contributed their now traditional artwork helping us to swell our funds by over £100 whilst Pat Macfarlane donated a unique ICC china plate which brought us 40 from a closely contested auction. We are indebted to the generous Leeds attendees. Ron Bosley will bring you the full story on another page.



The unique ICC china plate.

NEW MEMBERS

UNITED STATES & CANADA

'Wig' Wiggins continues to be successful in his quest for new members and we are delighted to welcome:-

Gordon Atkinson of Ontario, Canada. Gord, as he is better known will be familiar to members from the article in BING 113 where he described how he befriended Bing during the war years. Gordon put together some very interesting broadcasts on Bing's life and times which have since become classics in their own right.

Gord is joined by fellow Canadians Frank Whittaker (Alberta) and Roger Young (British Columbia).

From the United States -
Ben Clinkenbeard (Ohio), Thomas Dawber (NY), Daniel De Lugish (Cal), Frank Dolson (Penn), Gene Douglas (Minn), Lawrence Doyle (NY), Samuel Fleshman (Ore), Rita Gross (Penn), Gary Hamann (Cal), Tom Harrison (Texas), Duke Hazlett (Nev), Dan Keim (Ind), Eric Kisner (Geo), A.P. Lauer (Ohio), Howard Levine (Flor), Dan Lavallo (Conn), William MacCrystall (Colorado), Croft O'Toole (Ari), Mike Ritter (Ari), Amy Steele (Tex), Robert Weinberg (Flo), Aili Whelan (NY), Chick Wilson (Conn) and Leslie Wilson (Cal).

We are so very grateful to Wig and Laura for all they do to help make the ICC a success in North America.

GERMANY
Andreas Bauer (Hamburg).

POLAND
Dorota Stotarczak is not a new member of the club but somehow we have never got round to giving her a big welcome to the Circle and so we make amends now. Dorota and her husband were recently in Holland and there met up with Etty Gits for a great Crosby day at Etty's home. Dorota took back some LPs and other memorabilia and she now has the greatest Bing collection in Poland!

IRELAND
Derek Perkins and Chris Hitchcock are both friends and both live in Dublin.

UNITED KINGDOM
Thanks to publicity work by Leslie Gaylor, Stan White and Maggie Ryan plus an advert in 'Perfectly Frank', the very good magazine of the Sinatra Society, we have attracted the following to the Circle.
Mary McNally (Beds), Ted Harris (Hants), Brian Young (Lancs), Ken Ward (Lancs), John Brown (Lincs), Michael Baxter (Hants), Don Butler (Hants), G. J. Delasalle (London), Tim Page (Isle of Man), S. W. Wilson (Tyne and Wear), Gerry Atkinson (Dorset) and Bill Unsworth (Lancs). Also Michael Winspear (Coventry) joined us some time back and we apologise to him for not including his name in a previous issue. Michael has some news for us about an unknown Bing recording and please see the 'One Sweet Letter' section for details.

We are grateful for the support and interest of our new members and hope that they will derive much pleasure from their membership of the ICC.

BING CROSBY in the 30s

Sales of Gary Hamann's excellent new book to members have now reached 35 without including those sold through Wig in the USA. This is a seminal book and the information is being seen for the first time since it appeared in the original newspapers in the 1930s. I will gladly order more copies if members will contact me. Cost is £15.

DEATHS

Sadly I must inform members of the death of several prominent members of the Crosby world, namely Derek Parkes, Arnold Baker, Bill Osborn and Don Eagle.

Derek was so well known to members that it is not necessary to recount his services to the various societies over the past 50 years. A full tribute will follow from Fred Reynolds but here we would wish to extend our condolences to Margaret and to Derek's family and place on record our appreciation for all that Derek did to assist his fellow Crosby enthusiasts.

Arnold Baker was also very prominent in providing tape services to members around the world and we extend our

sympathies to his family. Bill Osborn was a prominent name in Crosbyana circles in the USA and a separate tribute from Vernon Wesley Taylor will be found elsewhere in our pages. Don Eagle goes back a long way in the Crosby world as Editor Malcolm describes in his article 'Go West, Young Man'. Our sincere condolences to all of the families involved.

MEMBERSHIP RENEWAL FOR 1997

Your dues, which happily remain at the same level as last year, are now requested. PLEASE, PLEASE, RENEW PROMPTLY as this avoids much administration work for your Secretary.

As the curtain comes down on another year of Crosbyana, we have much for which to be grateful. At least 3 double CD compilations will be available to members and we have the exciting news that the Ken Barnes work will be issued in CD format. We have the 'Diary' of Bing's life to look forward to and we will definitely publish a membership listing.

Until April, may I thank you all for your interest and support.

Michael Crampton

A Celebration of the Music and Stars of the 1950s

The ICC had a stand at this event on October 27 at the Leeds Hilton and Michael Crampton, Barry Whittingham and I were in attendance. The event was organised by the 'ALMA-holics' of the Alma Cogan Appreciation Society as a tribute to Alma who died in October, 1966. Other societies present were those representing Al Jolson, Morecambe and Wise, Frankie Laine, Pat Boone, Guy Mitchell, Gordon Macrae, Petula Clark and Kathy Kirby. We had the biggest stand utilising the display boards that we use at our own Leeds meeting each year and Jim Reilly had prepared a 15 minute video of songs from some of Bing's films of the 1950s which was shown to the audience and was very well received. Yorkshire Television filmed at the event and also a representative from BBC Radio 4 was also in attendance and briefly interviewed Michael.

About 300 people attended and watched videos of each star represented and two performances from Jan Brett who impersonated Alma Cogan on the 'Stars in Their Eyes' TV programme. Record presenter Gerry Rayner gave a most amusing presentation as he played records from the 1950s. The whole event lasted from 11:30 a.m. to 6:30 p.m. and we handled many queries about Bing and sold some items to raise funds for the club. I wandered round the other stands and as one whose formative years were the 1950s, I found myself getting quite nostalgic as I looked at CDs of artists such as Guy Mitchell, Frankie Laine and Pat Boone whose records I had purchased on 78 at the time. Naturally I bought a CD or two and guess what? They were of 'The Greatest Hits' variety because they were the songs I remembered rather than the rarer items which the clubs were promoting. If ever there was a justification for the major record companies putting out CDs of Bing's famous songs this was it. The person in the street likes to be reminded of the past but inevitably it will be the big hits he remembers.

All in all, it was a very pleasant day and we built reciprocal advertising arrangements with the other clubs there which will hopefully produce some new members for us. We could do with attending similar events for the 1930s and 1940s, so if you hear of any, please tell us and the team will be there!

Malcolm Macfarlane

LETTER FROM LESLIE

The arrival of the August issue of BING magazine had me immediately delving into its contents and once again I would like to thank those whose efforts have made another edition possible.

Reading through the last issue, I noted all the varying comments and I suppose it could be said that that's what the magazine is all about but I couldn't help saying to myself that ol' Bing must be turning over in his grave! Some members it seems do not wish to totally enjoy their Bing but rather to pick to pieces the man and his songs and I find this behaviour wanting to make my toes to curl up. It has been written many times of how the late Jack Kapp of American Decca had a prominent hand in shaping Bing's highly successful career and of course the hugely talented John Scott Trotter wrote the arrangements and provided tasteful accompaniment to many of Bing's songs on record and radio. I find myself wondering if lesser mortals in the ICC are on the right lines in belittling Bing and his songs. With sales of over 300 million records, Bing's performances couldn't have been so bad after all.

I was delighted to read member John Fleming's account of the meeting that he and his wife had with Bing at Shepperton Film Studios during the filming of 'The Road to Hong Kong' and that I was able to help a little in this respect. The passing years had made me forget the tie-up that I had with John all those years ago but I was happy to share John's enthusiasm as he relived his memories of meeting the one and only. Thanks a lot, John.

During September, I had a telephone call from well known broadcaster and show business personality Hubert Gregg and he gave me the good news that he was shortly to come back on the air on BBC Radio Two. He delighted me by telling me that he was going to use the Bing and Peggy Lee duet of 'It's a Good Day' to start off his series. I told Hubert that it was indeed pleasing that the BBC had given him a new series and to help him I have passed on a copy of the 'Bing Sings Whilst Bregman Sings' CD. When I read out the titles to Hubert, he was extremely

pleased that 'Have You Met Miss Jones' had been included since he saw the show in New York when the song was first introduced.

In the last magazine, there is mention of the song 'Everything I Have Is Yours'. How I just love this delightful song and John Scott Trotter's fine arrangement as performed on radio. It has long been a strong wish of mine that Bing had made a commercial recording of this and I certainly do go along with the points of view as expressed to me on many occasions that Bing sang some great songs on radio.

In my last write-up for BING in issue number 113, I expressed my disappointment about the lack of Bing CDs from MCA in the UK. I have been badgering them over the years without too much success and it seemed that no sooner had I penned my piece for the magazine that I had a most interesting contact from Steve Tallamy of MCA in London. Steve gave me the good news that he wanted to issue a Bing CD and he asked me for some suggestions for the tracks. I quickly submitted my ideas and I also asked a number of other Crosby people to send in their suggestions as well. The volume and breadth of these submissions may well have overwhelmed Steve as he sent them all to me and asked me to come up with a definitive list!

Now there is nothing I like better than putting together ideas for Bing CDs but in undertaking the task this time I had to work to Steve's criteria that the material selected must be all of Bing's famous and best known recordings. In all Steve is looking for 50 titles as he hopes to issue a double CD and I have therefore had to list all of Bing's gold discs first. I have stressed that the 1942 version of 'White Christmas' should be used because of its slightly better clarity than the 1947 cut. To make up the 50 titles, I have included a number of recordings people have long desired on CD and I have also taken songs from the other listings sent to Mr. Tallamy. Inevitably the songs selected will not please everyone but that's life! MCA hope to have the CD out for Christmas which may be a challenging timetable. I am writing this early in October so you will know by the time you read this whether MCA have been successful or not. Incidentally Steve Tallamy did say that I could use titles from other labels as he could licence them but I decided to stick to the MCA material to make it easier.

Over quite some period of time I have had enquiries from Crosby fans in and out of our Crosby Circle as to where they could purchase the CD releases of 'New Tricks' and 'Holiday In Europe'. Sadly these discs were only issued in Japan but a number were made available to radio presenters in the UK and they get regular plays. I have had photocopies done of these two fine releases and sent them to Steve Tallamy suggesting that he might like to combine these two releases on to one CD for issue in the UK. I look forward to Mr. Tallamy's response.

Noted Crosby album producer, Ken Barnes, has been over to United Artists and suggested that they issue a three or four CD set next year to tie in with the twentieth anniversary of Bing leaving us. This would include all of the Bing / Pete Moore / Ken Barnes recordings (except the 'Seasons' album). I hope the issue comes to fruition and will all members who would like to see the CD set put out please write to Paul Holland, Director cat. EMI Gold, 43 Brook St., London W6 7EF. The 'Seasons' album is being handled differently and will probably use alternate takes and have a different title. Ken has discovered that EMI have the Longines tapes in their archives as well. A very nice CD could be put together using these tracks and we will have to see what can be done.

Ken tells me that there's going to be some interesting material on the new Bing and Andrews Sisters CD due out for Christmas, meaning alternate takes and so on. Our hard working USA representative Wig Wiggins has of course had a major hand in this. Well done, Wig!

During the last Summer months, one of our members from Biggleswade in Bedfordshire called to see as he was on holiday in my area. He made me smile after I explained that I was the proud possessor of 140 of Bing's autographs and that these were contained on record labels, photographs, cheques and in letters and books. His reply was "You wouldn't like to make it 139 would you?" But he accepted my explanation that every autograph was to me personally. Yes, I enjoyed the laugh.

Well, as another Christmas is almost upon us, I would like to wish all members and their families the very best for the festive season and a bright and happy New Year for 1997.

Leslie Gaylor

BING IN THE USA

'Our man in Arlington' brings us up-to-date with his Herculean efforts on the American scene

WELCOME TO NEW MEMBERS

When I became the ICC representative for Canada and the United States in 1991, there were only 55 members on this side of the Atlantic, mainly because of the difficulties that Crosby collectors were having trying to pay their annual ICC dues in British pounds sterling. Similar problems also made it nearly impossible for most American and Canadian members to obtain ICC-sponsored books, audio cassettes, calendars or limited edition records.

I am pleased to report that all of these problems have been overcome and, as a result, there has been a significant growth in membership over the past six years. We now have a total of 220 ICC members throughout Canada and the United States. Also, the ICC products and services that we have been able to offer members have greatly increased as well.

I would like to take this opportunity to thank all of you for your continued interest in Bing, and for your welcome letters and telephone calls expressing your appreciation for the ICC Management Team's efforts to keep Bing's incomparable legacy alive and well, almost twenty years after his death. And I sincerely hope that all of our newer members will continue to enjoy their participation in ICC activities for many years to come.

BING'S FILMS ON TELEVISION

American nation-wide cable television continues to feature many of Bing's films from the 1940s and 1950s, and occasional ones from the 1930s and 1960s. During the past four months, such cable networks as American Movie Classics, Cinemax, the Disney Channel, Showtime and Turner Classic Movies have been the most active in featuring Bing, and their telecasts have included the following:

The Adventures of Ichabod and Mr. Toad
Anything Goes ("Tops Is The Limit")
Blue Skies
A Connecticut Yankee in King Arthur's Court
Going My Way
High Society
High Time
Holiday Inn
Little Boy Lost
Road to Singapore
Road to Zanzibar
Road to Morocco
The Road to Hong Kong
Say One For Me
Welcome Stranger
White Christmas

Also shown on cable recently were "Barbara Walters' Interviews of a Lifetime", which included her 1977 interview with Bing at his home; "Bing Crosby's Christmas Like the Ones We Used To Know"; and "That's Entertainment" (Part One), including the 1974 segment hosted by Bing.

The Thanksgiving, Christmas and New Year's holiday seasons will certainly find Bing's films prominent, as usual, both on cable channels and on regular broadcast networks such as ABC, CBS, FOX and NBC. I will report on these in the next issue of BING.

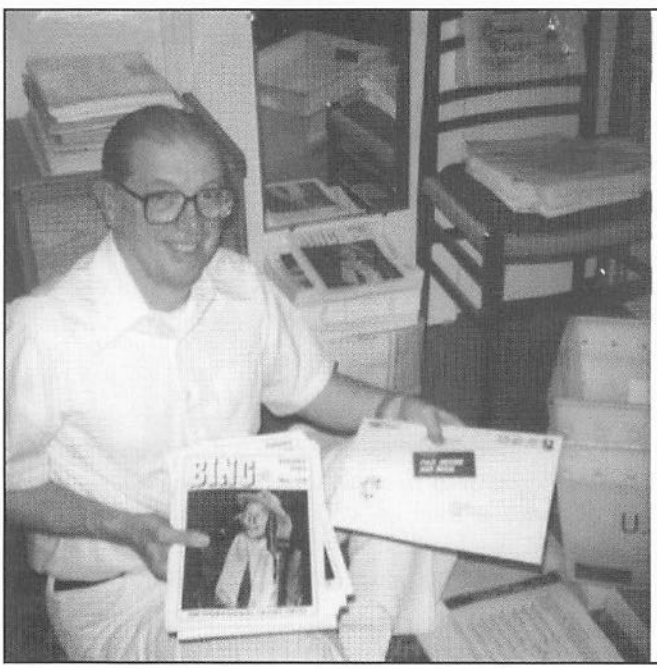
GARY HAMANN'S BOOK ON BING IN THE 1930s

Sales of Gary Hamann's excellent book, BING CROSBY IN THE '30s have been so successful that he already is hard at work researching the Los Angeles newspapers for a sequel about Bing in the 1940s, which should be available during the first half of 1997. In the meanwhile, if you have not yet purchased a copy of Gary's 1930s book with its fascinating, detailed coverage of Bing's first decade in Hollywood, you may still do so at the special ICC discount price of $20 in U. S. funds (post-paid) — or from Michael Crampton in British pounds sterling if you are an ICC member in Europe or the United Kingdom.

ICC support and sponsorship have helped Gary become "another Crosby expert" (and admirer), and we are all most appreciative of his interest in and contributions to our increasing knowledge of Bing's early career days.

FESTIVAL FILMS VIDEOS AND POSTERS

Fellow ICC members Ron Hall and Bob DeFlores of Festival Films will soon be adding another video to their outstanding series of tapes honoring Bing. Their new collection will include some of Bing's rarest short films, newsreel clips and excerpts from early feature movies from 1930 through 1934. Planned for release for the Christmas season, Festival's latest video will have his various appearances in the Hollywood on Parade series of shorts, the complete 1933 Paramount short Please, and



Bing's contributions to Check and Double Check and Reaching for the Moon, among others.

Festival Films also plans to release additional selections in its series of full-color reproductions of Bing's movie posters which were reviewed in BING 113. She Loves Me Not has already been issued, and several other new posters will become available in the near future.

Ron Hall and Bob DeFlores continue to warrant our special thanks and strongest support for all that they are doing to make available to ICC members so many rare and previously unobtainable items regarding Bing's career in films and on television.

BING AND THE ANDREWS SISTERS: THEIR COMPLETE RECORDINGS

Well, if not everything that they recorded, at least as much as could be squeezed onto two compact discs — including quite a few unexpected surprises! Fellow ICC member Andy McKaie, Vice President of MCA Records in Los Angeles, succeeded in having this great new two-disc set released in the United States on November 19th, in good time for the important Christmas shopping season.

Working with Andy and sound engineer Steve Lasker (another new recruit to the ICC ranks), I am pleased to report that I was able to arrange the inclusion of at least one take of every song that Bing recorded with the Andrews Sisters for Decca between 1939 and 1952, as well as a number of blow-ups, alternate takes, and previously unissued takes— including several that are, as yet, completely unknown to even the most dedicated Crosby collectors anywhere in the world!

Featuring a striking, multi-color booklet, MCA's new two-set compact disc package (MCAD2-11503) includes not only one version of each of their commercially released recordings, but also the familiar blowups of 'Jingle Bells', 'Don't Fence Me In' and 'The Three Caballeros'. Also featured is the first commercial release of 'Happy, Happy, Happy Wedding Day' (L 3887-A) and the alternate parody version of 'A Hundred and Sixty Acres'. And for the first time ever, the set contains unknown blow-ups of 'Ac-Cent-Tchu-Ate the Positive' and 'The Freedom Train', plus a previously-unknown alternate take of 'There's a Fellow Waiting in Poughkeepsie'.

After so many years without any of Bing's compact discs being released in the United States, things certainly are looking up after 'Top O' The Morning' and the new 'Bing Crosby and the Andrews Sisters' package have become available in recent months. All Crosby collectors owe a big 'thanks' to Andy McKaie for his efforts on Bing's behalf during 1996, and let's hope that there will be more to come from MCA in 1997. More on this subject in the next issue of BING.

Wig Wiggins

BILL OSBORN

We are sorry to have to report the death of long time Crosby aficionado Bill Osborn.Vernon Wesley Taylor has penned the following tribute to him

When Bill Osborn died in July he left behind a great empty space against our collective sky; he was truly one of the 'big ones'. He had been around for so long and had been so actively involved that nothing is going to be the same for our fraternity. He was that kind of 'contact' for many of us.

William Ross Osborn was born in San Francisco, grew up in Vancouver and Victoria B.C. and spent the rest of his life as a resident in the town of his choice, Seattle in Washington State. Along the way he worked as a travel-guide, records-shop manager and in professional radio. He always credited Bing for his start in public entertainment. Later his canny Scots impulses led him into the even more dramatic world of high finance. He finally retired from it all as an official in one of America's largest bank chains.

However when he retired he enlarged his perspectives associated with a lifetime pursuit of 'things-Bing', again taking on more sidebar chores as a broadcast host and master-of-ceremonies for many public and private functions. He became one of the three or four people who set up the Bing Crosby Historical Society. He worked with others, such as Bing's Friends and Collector's Society through the years, usually as meetings host.

As he aged, his energies seemed to increase and he often travelled to various parts of this country and Canada, working with others to locate 'Bing-items', which always ultimately found their way into other collections; he was no closet-collector. Through the years he also interviewed Bing, many times at Pebble Beach, and Bing's first four sons as well as Bob Crosby. His wit and offhand humour seemed to make it all so easy, though it likely was not.

Bill Osborn interviews Bing in January 1975

Bill is survived by two successful sons and a sister, and hundreds of long-time friends from several walks of life. He will be missed in a variety of ways but by none more strongly nor deeply than those who knew him up close. We have all lost a force for gentle, humorous good in our lives, and Bing Crosby fans everywhere will now find their world a little smaller, a little sadder.

Vernon Wesley Taylor

A BRUSH WITH CELEBRITY
by Jack Sheehan

The first time I saw him he was standing outside the golf shop at Hayden Lake Country Club in north Idaho. It was a balmy summer day with just a hint of wind wafting off the lake behind the 18th. green. He was wearing his trademark straw golfing hat and smoking a pipe. Like most 6-year-olds unversed in social amenities, I wasn't aware that it was impolite to stand three feet away from a person and stare up at him. So I did. After a moment he broke away from his conversation with a fellow golfer and glanced down at me.

"So what would your name be, Junior?" he said. I told him.
"And whom do you belong to?"
"Dr. and Mrs. Norman Sheehan," I said. "My aunt Dorothy knows you."
"Oh, is that so?" he said, tapping the bowl of his pipe on his heel. "And what would her name be?"
"Dorothy Wakefield," I said. He took a moment to respond to that.
"Rings a bell," he said, finally. "How do I know her?"
"She was your girlfriend," I said. "We have pictures at home."

He and his friend shared a laugh at this. They probably joked about how a scandal was about to break out, but that's only speculation. The only parts I remember with absolute clarity are when he and I spoke to each other. Like I said, I was just 6.
"I've had affection for lots of pretty ladies, Junior," he said. "So you've got the goods on me, eh?"

He acted like he didn't know anything about Aunt Dorothy, and I'd run out of things to talk about, when a flicker of realisation came over his face. He squatted down to my level.
"Is your aunt Dorothy Bresnan?" he said.
"No," I said, "but my gramma is Susie Bresnan." (I didn't know much about how maiden names worked.)
He laughed again, then asked me if I would take a note to my Aunt Dorothy. I consented. He used the back of a golf score-card. After he'd scribbled a sentence or two, he folded the card and handed it back to me.
"Can you read, Jack?" he said.
"I'm learning at school," I said, "We're still on the short words."
"Well, give this card to your Aunt Dorothy and tell her hello from me, OK?" he said.
"OK," I said. Then I walked away.

All in all, I'd had a pleasant chat with Bing Crosby.

When I returned to our lake cabin that afternoon, the dispatch I'd brought from the golf course went over real big. I remember my mother hugging me and immediately getting on the phone to Aunt Dorothy. She read the card to her. The whole time mom laughed and giggled like the girls in my kindergarten class. I was pretty certain I'd done something good for a change. Within five minutes, Aunt Dorothy was in our kitchen, hugging me and giggling just like mom, only worse. They must have read the card a dozen times each.

Some 40 years after the event, I can report verbatim what the card says, because it's been in safekeeping in the family home in Spokane ever since Aunt Dorothy died in 1973. It says:

Dear Dorothy,
Greetings to you and yours. I certainly remember you as a lovely girl. I recall the park dance we attended after you were named May Queen. I'm at the lake for a short spell with the boys. They are becoming excellent golfers. Your nephew is a fine young man, not at all shy. All good wishes to you.
Love Bing.

I remember it was the "Love Bing" part that really created a fuss around our cabin that day.

The scorecard is dated Aug. 11, 1955. I don't think it's stretching it to say that there was no bigger recording or movie star - no more revered celebrity in the country in 1955 - than Bing Crosby. And I had commanded two minutes of his undivided attention on a summer afternoon that very year.

The richness of that moment grew as I did. When I got to Gonzaga Prep, I became aware that Crosby was my high school's most famous alumnus. It was at Gonzaga that Bing excelled in elocution and oratory and learned to enunciate the big words that would become a trademark in his comic banter with Bob Hope. And it was in the glee club that he nurtured the voice that would one day enchant the world with hymns like 'Ave Maria' and 'White Christmas'. Of the hundreds of times those songs were heard in our home, I don't remember a time that my mother's eyes didn't cloud up.

Dorothy Bresnan was 16 and Bing 18 when they first dated. The relationship lasted two years, and if the many pictures in my mother's weathered photo albums don't lie, it was a serious affair. Bing's ears stuck out quite a bit as a young man; otherwise he looks just the same. Aunt Dorothy had bushy, frizzed-out hair and was much skinnier than she would be as an adult, but she was a looker. No question. Other relatives claim Bing once asked Dorothy to marry him, which would mean that I was almost his nephew, but I've never been able to confirm that.

The couple broke up shortly after Bing left Spokane in 1925 with his friend Al Rinker. They went to Los

Angeles, where they billed themselves as "Two Boys and a Piano." Bandleader Paul Whiteman heard Bing sing just a year or so later and signed him to a contract. The rest is history.

The next time I heard from Bing Crosby was in November 1975. Someone had sent him a magazine article I'd done on the great amateur golfer Bud Ward, also a Spokane boy, and Bing wrote to tell me his own memories of Ward and how he'd enjoyed the piece. I wrote back to thank him, and conveyed the sad news of Aunt Dorothy's death. I didn't expect to hear from him again, but two weeks later I got another letter on his personal stationery from his home in Hillsborough. This one said he'd remembered meeting me once at Hayden Lake. Do you suppose he was taking a flyer, or did he actually recall a brief encounter with a brassy 6-year-old? I guess it doesn't really matter.

Less than two years later, just minutes after completing a round of golf in Spain, Bing, too, was gone.

Jack Sheehan

COURTESY OF SHOWBIZ (and of the Sinatra Music Society who reproduced this article in their magazine 'Perfectly Frank' earlier this year.)

The Magnificent Seven and Me

Clive Menadue caused a stir earlier this year with his views about the Musical Autobiography set but this time his opinions are less controversial.

I occasionally read in a magazine or newspaper of someone's list of favourite films. The list will almost invariably include such classics as 'Citizen Kane' or 'Gone With The Wind'. It might also include some obscure foreign film noted for its impenetrable gloom and lingering close-ups of unknown actors who look as if they are about to become violently ill!

No one has ever asked me what my favourite films are, but if they did, there'd be no humming and hawing from me. The magnificent seven gave me and most of my generation more pleasure than all the rest put together. No, I don't mean the western starring Yul Brynner. I mean the seven Road films starring Bing, Bob and Dottie Lamour. Obviously I don't know where or when you came across these gems for the first time but I vividly recall my own encounters with them and the profound effect they had on me and my attitude to life and laughter in general. But to begin at the beginning....

ROAD TO SINGAPORE turned up out of the blue at my local cinema some time during 1940. I was eight years old and, like my school friends I was fascinated by the film. Looking back now it seems strange that we didn't need a barrage of gunfire, an ocean of blood or a pile of exploding cars to excite us in those days. The film had such a sense of individual freedom, happiness and good humour that it quickly captivated its audiences. It certainly captivated me. Even then I was a big fan of the Crosby voice and the Hope humour. The addition of Lamour's sultry charms did the film no harm whatsoever. When I watch it now I feel a sense of sadness mingled with the usual intense pleasure. We've lost so many things over the years and the feeling that there are romantic and mysterious places left to explore out in the wide world is one of them. The waving palms behind the opening titles as the old tramp steamer sails into view offer just the right background for a burst of the haunting and melodic strains of 'The Moon and the Willow Tree'. The film inspired my friend Mike and I to dream of stowing away and visiting those exotic places when we were old enough but I'm afraid that wherever you step off a ship or a plane nowadays you are likely to find yourself face to face with the local 'McDonalds' while your ears will probably be assaulted by the thudding beat and the eerie wailings of the latest five minute pop wonders.

Many things were rationed at the time but dreams were not and this film enriched the imagination of all the millions who saw it. It's still enriching mine.

ROAD TO ZANZIBAR

How fortunate for us all that Paramount realised they were onto a good thing and decided on a follow up to SINGAPORE. This one was even better and I nagged my hard pressed mother into allowing me to see it on two nights following. Mike wasn't quite so lucky and had to sneak in at the side door on the second night. We loved the part where Bing and Bob beat out rhythms on the jungle drums and the hilarious sequence in which they are captured by an extremely strange tribe. We fell about helplessly and I don't think many people in that crowded cinema during the time the film was on the screen, thought much about the dangerous times we were living through. With Bing's incomparable version of 'It's Always You' still drifting around in our heads even after we had stepped out into the stygian gloom of the blacked out valley, we crossed the road to the nearby sweet shop where we held our luminous badges up to the light and walked home among other glowing discs as we talked and

laughed and listened to the laughter of others until we were high on the hill and out of earshot.

ROAD TO MOROCCO. How I looked forward to this one! The Picturegoer magazine had told me what to expect in its Christmas edition. "It's merry, mad and shouldn't be missed," the resident critic enthused. Now it was glorious Spring and I didn't intend to miss this film. Unfortunately though, it was making its first appearance at a cinema which happened to be a couple of miles away in an area where boys from my part of the valley were not welcome!

I sat indoors on Sunday evening thinking of the film's opening on the following afternoon and feeling frustrated when Dave (Bullhead) Burton called into borrow my Hotspur comic. Though only a year older than me, his amiable, towering frame filled the doorway. He had a boxer's face, cropped hair and wore a faded boiler suit. Dave could pick you up with one hand if he wanted to stress the point that you were wrong and he was right and most of the kids at school were scared of him so no one called him Bullhead to his face unless they wanted their features unfavourably rearranged. He was just what I needed - a bodyguard! I sat him down on something that wouldn't collapse under him and I told him about the film. Luckily he fancied it and we agreed to meet at the river bridge the following evening.

And so Mike, Bullhead and I set out on a sunny Spring evening to hike up the valley on our way to the cinema. That walk has remained clear in my mind for over fifty years. First through the shade of the oak trees near the river and then along the riverside path until we entered the park where the cricket pitch had just been mown and the smell of crushed grass was strong on the breeze. No one bothered us, not with Bullhead around, and we were soon enduring a 'B' western before the main feature came on. Soon we were collapsing with laughter and wiping the tears from our eyes as Mike and I struggled to heave Bullhead back to his feet from under the seat.

Bing tells Dorothy that moonlight becomes her.

"The two comedians," said Dylis Powell in The Times newspaper, "Crosby with his polished deliberateness, Hope with his wildfire speed, play beautifully together; a performance at once spontaneous and finished." Who wouldn't agree with that? Every time I re-run this film I'm reminded that the sequence beginning with the boys falling from the camel at the town gate, and ending with Bob being sold into slavery by Bing, is as funny and endearing as any film sequence I have ever seen or ever hope to see. This superb film bombards me with warm and happy memories and I never tire of seeing it.

ROAD TO UTOPIA. We seemed to wait forever for this one to arrive. In fact Mike saw it first while he was on holiday and returned to regale me with choice items from the script. Eventually it arrived in my home town and of course, Mike and I saw it twice. It's an odd one in the set as it takes place in the past and is also the only 'Road' film not set in a hot or tropical country. Certainly I think, the jokiest and most gag ridden of the set, it also has that wonderful scene at the film's opening where the boys and Dottie are ageing in a distinguished way.

"You," Bing says, addressing Dottie, "You're a sight for sore eyes." He turns to an expectant Bob and says, "And you,—you're a sight!" The film is full of classic scenes. The mutual pocket picking at the dockside. The boys competing with a performing monkey in a ship-board talent competition.
"I didn't know I could play one of these," says Hope juggling with an accordion.
"Yes," replies Bing slyly, "You could beat the monkey on your own!" A remark that brings a hurt double take from Bob.

We'll never know how many jangled wartime nerves these wonderful comedies soothed, but I remember a lot of happy faces when the house lights came on and we walked home whistling 'Welcome to my Dreams'.

ROAD TO RIO. I was fifteen when this came along and better able than ever to enjoy and appreciate the Hope and Crosby jaunts down those laughter filled and melodic roads. Every time I opened my current copy of the

invaluable Picturegoer annual, I came across a scene from the film that intrigued me and whetted my appetite.

There was a strange radio programme running at the time called "A Seat at the Cinema". Every week the BBC secreted a commentator somewhere at the back of a London cinema and he described amidst gasps and chuckles the action displayed before him on the screen while the listener had to make do with the soundtrack in the background. I heard a portion of RIO on this show which included the 'But Beautiful' sequence and I remember thinking that Bing was in good voice.

Incidentally, I was doing a little cracked crooning myself at this time and Mike did a fair impression of Hope so we teamed up at the Christmas youth club show to do our version of 'Apalachicola F-L-A'. The straw hats didn't fit but we enjoyed ourselves. I'm not sure if our captive audience were as happy as we were. Well, not all of them avoided us afterwards; it was Christmas after all!

Yes, I can't see or even think of one of these films without being swamped by a wave of warm nostalgia and I'm continually grateful to all those people who combined to produce them.

ROAD TO BALI. The times they were a-changing. I was twenty now and just as Bing-struck as ever, but there seemed to be a subtle change in the kind of entertainment that was being presented to us and the whole atmosphere was heavy with the threat that Hollywood perceived to be directed at its predominance and prosperity by the little TV box that sat in the corner of a growing number of living rooms around the world. So the counter attack began on a number of varied fronts. Suddenly our cinemas became full of films in 3D or 'Vista-Vision' or wide screen epics or whatever they thought might keep the queues growing outside those same cinemas. Monochrome films were abandoned in order to display the glorious colours you could see at your local picture palace but not of course on your little TV screen.

And so BALI was in vivid Technicolor and that fact alone seemed to draw a line between it and its predecessors. I found the film to be hugely enjoyable but somehow lacking that madcap energy and sense of bold adventure that seemed to characterise the earlier roads. Many things seemed overblown and overproduced. For example, Dottie's song 'Moonflowers' featured a mob of posing native maidens and a cacophonous orchestra belting out progressive jazz in the background. This seemed completely at variance with the feel and style of all the previous 'Road' movies. By the way, am I the only one to confuse this song with the theme from the film 'Lawrence of Arabia' ? Did someone get ripped off here? To many fans this was the last genuine 'Road' film. It didn't somehow seem effortless anymore. Very funny though and very watchable, but some essential ingredient had slipped away down another road when no one was looking.

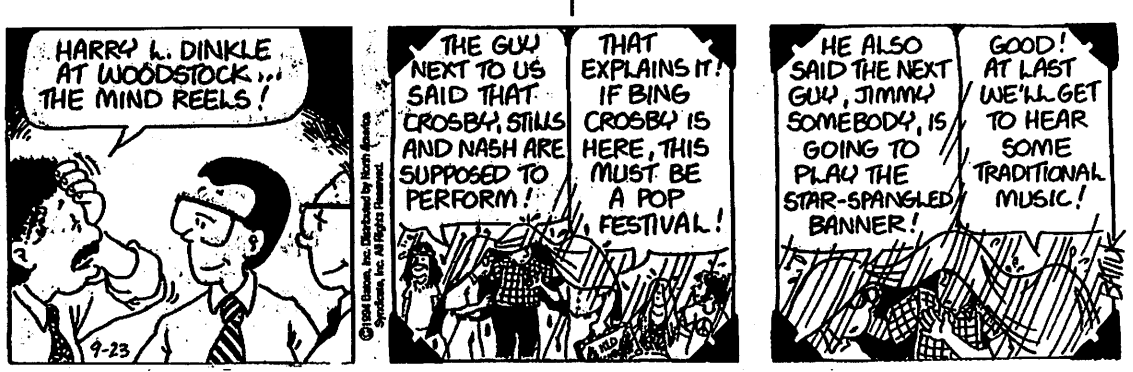
THE ROAD TO HONG KONG. Ten years on and the boys were making this over here. I worried about it. I wanted them to make at least one more 'Road' film but Bing and Bob were now both 58. Could they still pull it off or would the whole thing end up cheap and nasty and savaged by the critics? The younger members of the population were looking for and finding different heroes and entertainers who shared their own outlook on life. I thought, they've left it just too late. Well, at least it was going to be made in monochrome again and that would be a link to the delights of the past. The comments I saw in the papers were affectionate and understanding but lacking in enthusiasm.

Leslie Halliwell saw it as "curious and slightly dismal looking". In some ways I didn't want to see this film. Only Jolson had ever reached into the past for a forgotten style and talent and come up with a triumph! I went along to see it anyway and this time I went alone. Mike was long gone by now and was pursuing an acting career in America. I sat in a local cinema amidst a fair crowd and enjoyed the film. How could I not enjoy something with Bing and Bob in it? Of course there were no songs to linger in the memory and the production values were a little creaky. Even worse though was the fact that Dottie Lamour hardly appeared in the film. Some genius decided to employ the wooden Joan Collins in her place. I'd heard a wild rumour that in one film made some years before, Miss Collins had come perilously close to what is known as acting. At no time in this film did she hint at any such talent.

I left the cinema both happy and sad and hoped somewhere in the back of my mind that the boys could have just one more stroll down another road. It seems that one was planned and Bing and Bob were keen to do it. But time carried Bing away and we were all the losers.

So raise your glasses now to the finest romantic - adventure - musical films that Hollywood ever made; and let us thank our lucky stars that most of us were around to see them when they were fresh and new and irresistible.

Clive Menadue


HARRY L. DINKLE AT WOODSTOCK... THE MIND REELS!
9-23
THE GUY NEXT TO US SAID THAT CROSBY, STILLS AND NASH ARE SUPPOSED TO PERFORM!
THAT EXPLAINS IT! IF BING CROSBY IS HERE, THIS MUST BE A POP FESTIVAL!
HE ALSO SAID THE NEXT GUY, JIMMY SOMEBODY, IS GOING TO PLAY THE STAR-SPANGLED BANNER!
GOOD! AT LAST WE'LL GET TO HEAR SOME TRADITIONAL MUSIC!

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from the transaction as a result of these entries
Please send all advertisements to the Editor

Bill Molyneux, 39 Bebington Rd., Great Sutton, South Wirral L66 4RS
WANTED
'Swinging On a Star' DL4257 and 'But Beautiful' DL4260 from 'Bing's Hollywood' on American Decca. Would buy or swap the above with BING 8 and BING 11 on Brunswick.
ALSO WANTED
Gene Autry's 'When the Swallows Come Back to Capistrano' plus other Gene Autry memorabilia to buy or trade.

Pat Forster, Seasons, 12 Cavalier Close, Midhurst, West Sussex GU29 9QW
"A friend of mine has been recently widowed and has the following records to sell:-
1. Readers Digest Set of 6 'Magic of Mantovani'
2. EP Frank Sinatra 'Lady is a Tramp', 'Come Fly With Me', 'Witchcraft', 'Tell Her You Love Her'.
3. EP Nat King Cole with Nelson Riddle.
Please send any offers to me and I will deal with my friend."

Barry Whittingham, El Rancho Grande, 25C Garton Close, Cinderhill, Nottingham NG6 8RZ (tel/fax +44 (0) 0115 9270698)
Copies of the CDs 'We're Just Wild About Harry' and 'Bing On Radio Vol. 2' are still available. Special offer throughout December 1996 and January 1997 - the two discs for £16 inc. p.& p. Also a new release 'Bing On Radio Vol. 3' is now available for £10 inc. p.& p. An updated catalogue of rare Bing Crosby recordings on CD is now available and collectors who require this should send an A5 size SAE.

Stan Woodford, 6 Mariam Gardens, Hornchurch, Essex RM12 6QA
Stan has on offer many VHS video items and film song compilations of Bing that may be of interest. SAE for lists please.

Elisabeth Neuteboom, 's Gravenzandseweg 133a, 2671 JM Naaldwijk, The Netherlands
Elisabeth has records, postcards and chewing gum cards all related to Bing and she is keen to swap these for Doris Day items if at all possible. She would consider sales and please contact her direct for details.

Ken Merry, 28 The Avenue, Bessacarr, Doncaster, South Yorkshire DN4 5JX
REMEMBER ALAN DELL — AND BING with audio cassettes of Alan's Sound Easy tributes to Bing; and others. A year's unbroken sequence of Alan's Crosby Corner. Unusual collections of Bing not commercially available. Send SAE for details.

Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP (tel. 01564 730108)
BINGANG, the official magazine of the American Club Crosby, is published twice yearly and is available from Ken Crossland. Annual subscription £11. For free sample copy, write to Ken enclosing a 36p stamp.

Back Copies of BING
Issues from nos. 93 to 113 (except 97, 100, 103 and 105) are available for £2 each plus postage. Order from Michael Crampton, address on inside cover of magazine.

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Crosby Clubs Around The World

The ICC is pleased to be associated with the following Crosby Clubs. Please write to the addresses shown for further details.

Club Crosby, BINGANG
Wayne L. Martin, Editor
435 So. Holmes Ave., Kirkwood, Missouri 63122, USA
(HomePage:http://www.kcmetro.cc.mo.us/pennvalley/biology/lewis/crosby/bing.htm)
(Members in Europe should enrol via Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP)

Bing's Friends And Collectors Society,
Hobie and Cathie Wilson, 236 Andrieux St., Sonoma, California 95476-6909, USA (tel. 707 996 0257)

The Queensland Bing Crosby Society,
John Wright, 17 Thurecht Parade, Scarborough, Queensland 4020, Australia

The Victorian Bing Crosby Society
Bob Neate, 22 Pakenham St., Blackburn, Victoria, Australia 3130.

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OTHER APPRECIATION SOCIETIES
We have reciprocal arrangements with the following clubs and societies for publicity purposes. They kindly advertise our club in their magazines and we are very pleased to return the favour.

Sinatra Music Society, 183 Summerfields Avenue, Halesowen, West Midlands B62 9NU
This Society produces a most impressive magazine on a bi-monthly basis. The magazine includes features on all artistes performing quality popular music. The annual sub for UK members is £10 and write to Des Davis at the above address for details.

The Dean Martin Association, P. O. Box 80, Uckfield, East Sussex TN22 1ZR

The Sammy Davis Jr Association, c/o Paul Iacovou, 6 Thyra Grove, North Finchley, London N12 8HB

The Judy Garland Club c/o Anthony R. Scarrott, Flat 3, 25 Holland Rd., Hove, East Sussex BN3 1JF

The Doris Day Society, 31 Kirkfield Rise, Ambleside, Cumbria LA22 9DX

International Friends of Gordon Macrae, c/o Mrs. Pat Robinson, 47 Lea Mill Park Drive, Yeaden, Leeds LS19 7YH

Tony Bennett Appreciation Society, c/o Mark Fox, 13 Sunnyside, Heckmondwike, W. Yorks WF16 0LN

Pat Boone Appreciation Society, P. O. Box 63, Sunderland, SR1 1PN

Guy Mitchell Appreciation Society, 11 Kierhill Rd., Balloch, Cumbernauld, Glasgow G68 9BH

Frankie Laine International Appreciation Society, c/o Tony Cooper, 18 Napier Crescent, Seamer, Scarborough, North Yorkshire YO12 4HY

Alma Cogan Appreciation Society, c/o Stephen Woods, 9 Canterbury Avenue, Bowerham, Lancaster LA1 4AU

The International Petula Clark Society, c/o Terry Young, 38 Elmley Way, Margate, Kent CT9 4ES

Keith Parkinson's CELLULOID CROSBY

At this time of year, one of the toughest questions the dedicated Crosby collector is asked is, "What would you like for Christmas, dear?" This to someone who has spent most of a lifetime buying all of Bing's available entertainment output. The record collection is complete down to the once played Stateside album 'My Favourite Story'. The video tapes include a fourth generation copy of the justifiably ignored 'You Can Change The World'. And on the groaning bookshelf rest such works as George Carpozi junior's scissors and paste Crosby biography. If this article is read before December 25th it could well open a new avenue for Crosby collectors and provide an answer to that Christmas gift dilemma. The way ahead is film memorabilia.

Just about anything connected with moving pictures is sought after by collectors. Supply and demand coupled with the popularity of the performers and personalities determines the value of everything from Judy Garland's apron worn in 'The Wizard of Oz' (sold for $14,375 by Butterfield and Butt) to a pair of bowler hats worn by Laurel and Hardy (sold by Christie, South Kensington for £11,000). Other auction houses which regularly dispose of yesterday's memories include Sotheby's, Phillips and T. Vennett-Smith. The latter specialises in autographs.

During the last few years, Crosby associated items have been successfully sold in just about every collectable category. In order that your loved one knows the likely outlay for your 1996 Christmas present I'll quote some recent sale prices.

Film Posters 'High Society' sold for 198 at Christie's. This 41" x 27" poster had been folded which must have reduced its value. A poster of similar vintage, 'Shane' fetched £2895 at Sotheby's in near mint condition. That same company obtained $20,700 for the Gary Cooper / Marlene Dietrich starrer 'Morocco' in similar condition.

Window cards have a similar function to film posters. They promote a film currently playing in the locality. They were common in the States where they were displayed in shop and store windows. The reward to the shopkeeper was a couple of complimentary tickets to the show. Christie's sold a 22" x 14" window card of 'Check and Double Check' for $2420. Naturally, the fleeting appearance of the Rhythm Boys on the soundtrack in this 1930 release had no promotional value and the film was simply billed as Amos 'n' Andy's first all talking motion picture. For the record, the window card proclaims the film as playing for four days from January 12th. 1931 at the Star Theatre, Concord. By the 1950s, window cards were no longer a popular form of film advertising and examples in good condition fetch high prices. A 1915 window card for 'The Birth of a Nation' was sold at Sotheby's for $14,950.

Magazines tend to bring the highest prices if the front covers feature collectable personalities. A good source of supply in this country is 'Yesterday's Papers' in Lincolnshire. A copy of an early 1940s issue of 'Picture Show' with Bing on the cover will sell for £3 against a cover price of 3d. The first issue of a magazine is more collectable. The first British edition of 'Photoplay' is dated March, 1950 and collectors will pay £25 a copy. That same magazine from later in the fifties will fetch about a fiver a copy.

Autographs and signed photographs are the speciality of chartered auctioneer Trevor Vennett-Smith of Nottinghamshire. Regular bi-monthly auction sales turn over the signatures of major and minor show-business

celebrities. A letter dated 10th. July, 1950 from Bing to Mrs. V. F. Godfrey sold for £30. This letter had been made available to me before the auction. It contained a reference to the film 'Riding High' and was not personal in any way. For that reason there was a strong possibility that the signature was a good facsimile provided by one of the staff at the Crosby office. An even more surprising Vennett-Smith sales was a publicity photograph with Bing smoking his pipe in a regular head and shoulders pose. It sold with autographed inscription for £45. I believe the 'valuable' Crosby signatures are those obtained in person and authenticated. Anyhow, collectors prize these personal mementoes and it's unlikely that they will find their way onto the auction circuit all that often. One signed photograph that was possibly owned by Bing surfaced about three years ago in a Vennett-Smith auction. It was an 8" x 10" portrait of Una O'Connor inscribed "To Bing Crosby with cordial greetings and best wishes, Una O'Connor". It probably dates from the time she appeared with Bing in 'The Bells of St. Mary's'. The highest prices for autographs are for more than just the star's signature. Sotheby's obtained $57,500 for a draft typescript of 'Citizen Kane' annotated by Orson Welles. A Walt Disney signature appended to a caricature of Mickey Mouse on R. M. S. Queen Elizabeth note paper was sold by Christie's in South Kensington for £3,080. Marilyn Monroe is still the most collectable of stars. A stained magazine photograph of Marilyn was sold for £1,350 even though it had a minor tear and the signature was slightly smudged.

Sheet Music is collected by several readers of this magazine. Where it is movie related it has a greater appeal to dealers. Expect to pay £15 for a 'King of Jazz' selection. The sheet music of 'White Christmas' from 'Holiday Inn', with Bing featured on the cover is valued at £5. The highest priced item I have seen from around the time of 'Holiday Inn' is a selection from Disney's 'Fantasia' with a £50 price tag.

Collecting all areas of Crosbyana is not my scene. If I was tempted to collect items in addition to Bing's recordings, I would avoid the auction houses in the first instance. I believe prices are inflated to unrealistic levels. My best film related finds have come from the movie jumble and film memorabilia fairs held in most major cities. The biggest and best is the annual event at Central Hall, Westminster, but the provincial fairs still offer buried treasure. A set of BING magazines from the late 1960s to the mid-1970s was priced at 50p a copy. They came from the collection of Alan Lurie, a Salford based member of the ICC in the early days, and were sold at a Manchester film fair. So even now you are holding a potentially collectable item that could come under the hammer at Christie's sometime in the next century.

Keith Parkinson

THE A-Z OF BING'S MOVIES

Keith resumes his detailed look at Bing's film career.

Goodnight Lovely Little Lady Song. Mack Gordon and Harry Revel wrote this one for Bing to sing in 'We're Not Dressing' (1934). A romantic ballad, it was not used by the leading man to woo his leading lady. Its function was to quieten Droopy the bear. It's the only song which pacifies it and Bing is the singing sailor assigned to serenade the animal. Unfortunately Bing was not to hand when the bear attacked one of the female extras on the film's set and its trainer went to her rescue. Sadly the trainer was badly hurt and he subsequently died.

Goodtime Charlie. Song. This up-tempo ditty was duetted by Hope and Crosby in their fourth 'Road' film when they headed for Utopia. It is featured early in the film when the boys are entertaining in a San Francisco honky-tonk. It was written for 'Road to Utopia' (1946) by regular tunesmiths Johnny Burke and James Van Heusen. There was no studio recording made of this song by Bing.

Gorcey, Leo (1915-1969). The brief appearance by Gorcey in 'Road to Zanzibar' (1941) comes as a surprise to anyone following his career. By the time filming started he had made his name in show-business and the bit part in this second 'Road' movie seemed a retrograde career step. But then Gorcey never

conformed. He was noticed by critics in 1934 when he was one of a gang of juvenile delinquents in the Broadway production of 'Dead End'. When the play was filmed two years later, Gorcey reprised his role. The 'Dead End Kids' registered with juvenile fans and together with Huntz Hall, Gorcey led the kids through long running, low budget series first as the East Side Kids and then as the Bowery Boys. Before 'Road to Zanzibar', Gorcey's contract with Warner Bros. had provided him with substantial parts in 'Mannequin', 'Crime School', 'Angels With Dirty Faces', 'Pride of the Bowery' and several others. He died comparatively young after leading a very full life which is detailed in his autobiography, 'Dead End Yells, Wedding Bells, Cockleshells and Dizzy Spells'. It describes a life more colourful than any of the films he was involved in. Between several brushes with the law he found time and energy to marry five times.

Gordon, Mack (1904 - 1959). Lyricist. For two years in the mid-thirties, Gordon wrote the words to some of Bing's most popular and lasting performances. He was under contract to Paramount from 1933 to 1936 and the studio had introduced him in 'Hollywood on Parade No. 7' in which Bing also made a brief appearance. His next two consecutive Crosby assignments were 'We're Not Dressing' (1934) and 'She Loves Me Not' (1934). The music was provided by his regular collaborator Harry Revel. The five standards which originated in the first film were 'May I', 'Once In a Blue Moon', 'Love Thy Neighbour', 'She Reminds of You' and 'Goodnight Lovely Little Lady'. The three songs in the follow-up film were not as memorable. They were 'I'm Hummin', I'm Whistlin', I'm Singin', 'Love in Bloom' and 'Straight From The Shoulder'. The re-uniting of Bing with Gordon and Revel occurred in 1935 with 'Two For Tonight' which produced a further five Bing evergreens: 'Two For Tonight', 'I Wish I Were Aladdin', 'From The Top of Your Head', 'Takes Two to Make a Bargain' and 'Without a Word of Warning'. The following year Gordon moved to Fox and remained on that studio's payroll until 1950. His later collaborators included Harry Warren (for 'Chattanooga Choo-Choo', 'I've Got a Gal in Kalamazoo', 'Serenade in Blue' etc.) and Josef Myron ('On the Boardwalk at Atlantic City', 'You Make Me Feel So Young', etc.). His last film was in 1956 on the Eddie Fisher / Debbie Reynolds starrer 'Bundle of Joy'.

Gray, Coleen (1922 -) Actress. She was typical of the leading ladies who appeared on screen in Bing pictures around this time. Her only Crosby film was 'Riding High' (1950) when she played Alice Higgins. We know she is the only girl for Bing because at the end of the film he names a horse 'Princess', a pet name for her. She had been in three good films before working with Bing - 'State Fair' (1945), 'Nightmare Alley' (1947) and 'Red River' (1948). After 'Riding High' she was cast in routine crime, western and action films and never sustained the high profile career she seemed destined for. Titles like 'Las Vegas Shakedown' (1955), 'The Leech Woman' (1960) and her last film to date 'The Late Liz' (1971) say it all.

Coleen Gray with Clarence Muse and Bing in 'Riding High'

Greatest Show on Earth, The. Film. Made in 1951 and released in 1952, this was an extremely successful circus film directed by Cecil B. de Mille. It was a Paramount production and took advantage of that studio's contractees by showing Hope and Crosby munching popcorn whilst watching a circus act. The film's main stars were Cornel Wilde, Betty Hutton, Charlton Heston, Dorothy Lamour and James Stewart.

Green, Johnny (1908-1989). Composer, conductor, arranger, musical director. Green was able to more or less top and tail Bing's film musical career. He co-wrote 'Out of Nowhere' with Edward Heyman, the song featured in the 1931 films 'I Surrender Dear' and 'Confessions of a Co-ed'. A quarter of a century later he adapted and supervised the music for 'High Society' with the assistance of Saul Chaplin. His last Crosby connection came with 'Pepe' in 1960 when he is credited with music supervision and background score. Johnny Green entered films in 1929 as a rehearsal pianist for Paramount. He spent ten years with MGM as that studio's general music director. He won Academy Awards for collaborations on the scoring of 'Easter Parade' , 'An American in Paris', 'West Side Story' and 'Oliver'. He retired from films in 1969 after working on 'They Shoot Horses, Don't They'.

Grofe, Ferde (1892 - 1972). Composer, conductor, orchestrator. Ferdinand Rudolph Von Grofe garnered one Crosby film credit for orchestrations on 'King of Jazz', Universal's major 1930 Technicolor musical. He had spent seven years until 1927 as principal arranger for Paul Whiteman's Orchestra so he was an obvious choice for a film which strongly featured Whiteman and his music. His two musical career

highpoints were scoring Gershwin's 'Rhapsody in Blue' in 1924 and winning an Oscar twenty years later for his score on 'Minstrel Man'.

Hall, Thurston (1883 - 1958). American character actor. He was not playing to type when he was cast as Mr. Proctor in 'The Starmaker' (1939). In that Crosby picture he is the theatre owner who allows Larry Earl (Bing) and his singing newsboys to make their debut on stage. His other film with Bing was 'Welcome Stranger' (1947) when he took the part of Congressman Beeker. That was more his acting scene because in most of his several hundred Hollywood pictures he was usually either a hard-boiled businessman or an influential politician. When he entered films in 1915 he was willing to forsake touring with his own acting troupe in order to take a chance in movies. Early parts saw him in leading roles such as Mark Anthony in 'Cleopatra' (1917). However by the mid-thirties he was a solid character player in the likes of 'Professor Beware' (1938) and 'The Blue Bird' (1940). He was in films until the time of his death.

Handy, W(illiam) C(hristopher). (1873-1958). Songwriter. Bing sang two of his compositions in 'Birth of the Blues' (1941) - 'Memphis Blues' and 'St. Louis Blues'. By then Handy had written the main body of his work, having gradually lost his sight in the 1930s. A revival in his popularity occurred in the 1950s. Louis Armstrong recorded the album '... Plays W. C. Handy' in 1954 and three years later Nat 'King' Cole portrayed him in the Handy biopic 'St. Louis Blues'.

Hang Your Heart on a Hickory Limb. Song. Bing and the Music Maids sing this in 'East Side of Heaven' (1939). It is featured in a scene set in a restaurant with the maids taking the part of waitresses. The performance is noted by an influential broadcaster and the rest is Hollywood plotting history. The composers are Crosby filmscore regulars Johnny Burke and James V. Monaco. Burke said the inspiration for the lyric derived from one of his wife's expressions. When their daughter asked to go swimming, Mrs. B. would say "Hang your clothes on a hickory limb / and don't go near the water." In the same year, one of life's co-incidences resulted in Jack Lawrence writing the popular 'Yes, My Darling Daughter' prompted by the same rhyme.

Happy Birthday To You. Song. Also sung by Bing in 'East Side of Heaven'. As a singing messenger, it is probably his most frequent assignment! It is one of the movie's (and the world's) most used song. It found fame in two instalments. The music, by Mildred J. Hill, was published in 1893 in a collection of children's songs. The words that we know were written by Patty Smith Hill in 1935. Despite trying to keep part of my private life out of public domain, people still sing it to me once a year.

Happy Feet. Song. One of several Jack Yellen - Milton Ager compositions featured in Universal's 'King of Jazz' (1930). This one was sung by the Rhythm Boys and Sisters G. The boys made a recording of it with the Whiteman Orchestra and it received commercial release to co-incide with the film's distribution.

Happy Holiday. Song. In the film 'Holiday Inn' this song is the first one sung in the newly opened club of the title. The setting is New Year's Eve and Bing, Marjorie Reynolds and chorus perform it before a packed house. Like all the songs in the picture the composer was Irving Berlin.

ONCE IN A WHILE

Sadly we have to say good-bye to several more of Bing's colleagues starting with one of the legendary figures of Crosbyana.

Dorothy Lamour died on September 22 at her home in North Hollywood. She was 81. Born in New Orleans as Mary Leta Dorothy Slaton, she left school at the age of 15 to help bolster the difficult family finances. After winning the 1931 Miss New Orleans beauty contest, she and her divorced mother moved to Chicago where Dorothy earned $17 a week as an elevator operator for the Marshall Field department store. Although she had no training as a singer, she was persuaded to try out as a female vocalist with band leader Herbie Kay. The try out was successful and Dorothy went on to marry Herbie Kay. A singing job at the El Morocco night club in New York led to an NBC radio contract and then to a screen test and she was signed by Paramount in 1935. Her first major film role was in 'The Jungle Princess' (1936) with Ray Milland when she wore the sarong which became associated with her throughout her life. Similar roles followed in films such as 'The Hurricane' (1937), 'Her Jungle Love' (1938) and 'Typhoon' (1940). She enjoyed several record hits in the late thirties with songs such as 'Moonlight and Shadows' (from her film 'The Jungle Princess') which reached number ten in the charts. Other hits were 'Swing High, Swing Low', 'Lovelight In the Starlight', 'I Go For That' and 'Strange Enchantment'.

Teamed with Bing and Bob Hope in 1939, she became part of one of the most successful teams ever in first 'Road to Singapore' and then six more Road films. Clive Menadue has reviewed the Road films elsewhere in this magazine and we will not therefore dwell on the subject in any great depth. In the first Road film, Dorothy was given second billing after Bing but her role was de-emphasised for 'Zanzibar' where she was given third billing. In her autobiography 'My Side Of The Road', Dorothy seems a little bitter about being gradually phased out of the Road films. For 'Rio' Bing and Bob took a share of the production costs and the resulting profits and Dorothy was hurt that she too was not given a share. After 'Bali' she asked to be given the same fee as Bing and Bob for recording the songs from the film and as a result they brought in Peggy Lee in her place. Finally with 'Hong Kong' Dorothy had only a small bit part although it was significant as part of the film's story.

Dorothy had no illusions about either her acting or singing ability. Asked by an interviewer if she had ever studied acting or singing, she replied, "No, can't you tell?" Whilst some would probably go along with her sentiments, I have to say that Dorothy was extremely attractive in her early films and it is easy to see how she became such a big star.

Altogether she headlined in more than 50 films including five with Bob Hope.

She first worked with Bing on the Kraft Music Hall on August 20, 1936 and apart from the Road films, she starred with Bing in 'Dixie' and had a small cameo part in 'Here Comes The Groom'. She appeared with Bing on several radio shows ranging from Kraft to Philco, Chesterfield and 'Mail Call'. She and Bing starred in the Lux Radio Theatre version of 'Dixie' as well. Bing's first live television appearance was the Telethon for the USA Olympic team in 1952 and Dorothy had a spot in this too. They appeared together on the Hollywood Palace TV show in 1966 and possibly the last time they were seen together in public was on October 2, 1976 at a charity dinner when it was announced that they would film 'The Road to Tomorrow' which of course did not get made because of Bing's death.

Dorothy Lamour worked very hard during the war years on War Bond tours and she received a citation for this work. Her second marriage was to William Ross Howard and their 35 year marriage was known as one of the happiest in Hollywood until Bill died in 1978. Whilst her film career petered out in the early 1950s, she did return to the stage in 1968 in a touring production of 'Hello Dolly'. She was a guest star on many TV shows including 'Murder She Wrote', 'Remington Steele' and 'Hart to Hart'. Her final film appearance was in the 1987 film 'Creepshow 2' when she played a sloppily dressed housewife who gets murdered. However, Dorothy's place as one of the most important members of the Crosby life story is secure forever thanks to her part in the Road films.

A Requiem Mass was held for Dorothy at St. Charles Borromeo Catholic Church, North Hollywood on September 26 and the eulogy was delivered by noted film producer A. C. Lyles with Bing's former treasurer Mozelle Seger acting as one of the readers. The honorary pallbearers included Roddy McDowall, Earl Holliman and Morey Amsterdam. Dorothy left three sons all of whom acted as pallbearers at the funeral.

Dorothy has fun with Bing and Bob on the set of 'Singapore'.

Claudette Colbert passed away in July at her home in Barbados at the grand old age of 92. Born Claudette Lily Chauchoin in Paris in 1903, she moved to the USA when she was three years old. She won an Oscar for best actress for her performance in the comedy 'It Happened One Night' in which she starred with Clark Gable in 1934. After her success in that film, she starred in 'Cleopatra', 'Under Two Flags', 'The Gilded Lily' and 'She Married Her Boss'. By 1938, she was said to be the highest paid female star in Hollywood. Her fame had begun to fade by the 1950s but she continued to perform on stage until 1987. She married twice and neither marriage produced children. She first performed with Bing in a GI Journal show recorded on July 31, 1945 when she joined Bing and Frank Sinatra to sing 'Mademoiselle From Armentieres'. Subsequently she popped up in the Philco show broadcast on April 28, 1948 and this time she sang 'La Vie En Rose' with Bing after joining in a sketch with him.

Juliet Prowse died in September at the age of 59. She achieved fame in the early 1960s following film roles in 'Can Can' (with Frank Sinatra) and 'GI Blues' (with Elvis Presley). A very attractive dancer, she was briefly engaged to Frank Sinatra in 1962 but when she refused to give up her career to marry Frank, the engagement was broken off. She appeared with Bing in the Bob Hope TV show transmitted on October 24, 1962 and she was also a guest star in Bing's TV special of December 17, 1969.

Paul Weston passed away in September. He was an arranger for Tommy Dorsey and Bob Crosby before becoming Capitol Records' foremost conductor/arranger backing many singers including his wife Jo Stafford, Doris Day and Frankie Laine. He and his orchestra had hits such as 'Nevertheless' (which got to number two in the Billboard charts in the USA in 1950), 'It Might as Well be Spring' (a 1945 chart success with Margaret Whiting taking vocal honours) and 'Ole Buttermilk Sky' (1946). He provided the orchestral accompaniment to Bing on the annual 'Christmas Sing With Bing' programmes which started in 1955 and that first programme was issued as a long playing album.

Go West, Young Man!

Whilst I cannot claim to be 'young', I did go west in June when my wife and I had a three week holiday on the west coast of the USA. Naturally there were some Crosby matters arising which I now share with you all.

We flew into Seattle and with Tacoma not being too far away, I persuaded my wife that it was on the way to Spokane and we journeyed down to Bing's birthplace. The Crosby home at 1112 North J Street was sold last year for a rumoured $175,000 and is now undergoing some remedial work. A plaque on the steps records Bing's birth although 1904 is quoted instead of the correct 1903. St. Patrick's Roman Catholic Church where Bing was christened is almost opposite the house. The neighbourhood is very pleasant and 'middle class'. In 1906 Bing's father lost his job and the house was sold to Bing's Aunt and Uncle. Bing's father went to Spokane to find work whilst the family moved into rented accommodation at 1214 South I Street, Tacoma where Bing's mother awaited the birth of a baby. We visited this property and it is in a far poorer area. The house itself is now badly run down. It would seem that the Crosby family must have suffered a financial calamity to take such extreme action.

1112 North J Street, Tacoma in the process of refurbishment.

Mary Rose Crosby was born on May 3, 1906 and by July the family were able to travel by train to Spokane, over 300 miles away inland. Some 90 years later, we travelled there by air conditioned car through magnificent mountain scenery to start with but finishing with very boring flat countryside over the last 100 miles or so. Spokane is now a busy and flourishing city built around the river and the dramatic waterfalls. The Crosby family moved in to rented accommodation at 303 East Sinto Avenue and they lived there from 1906 to 1913 when they had a house built two blocks away at 508 East Sharp Avenue. Bing attended Webster Grade School on East Sharp Avenue and the new house was even nearer to the school than the East Sinto property. The house at 508 East Sharp Avenue is now owned by Gonzaga University and houses offices used by the Gonzaga Alumni Association. We had arranged to meet Club Crosby member Don Eagle in Spokane and we duly got together at 508 East Sharp Avenue.

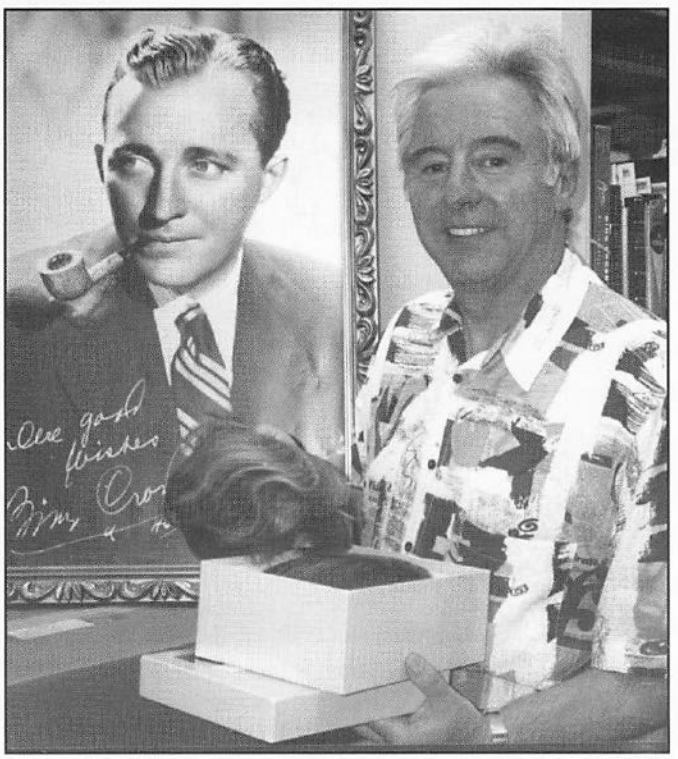
The house is large and impressive and it would have been an ideal family home for the Crosbys and their seven children. Only a block away from both Gonzaga and from St. Aloysius Roman Catholic Church, it was in an area of predominantly Catholic residents. After touring the house, Don guided us around Spokane to the site of the Clemmer Theater, the Davenport Hotel, McGoldrick's Mill Pond, the Mission Park swimming Pool, North Central High School, St. Aloysius Church and finally to Gonzaga University. At Gonzaga, we were treated to lunch by Bob

Burr, Dean of Library Services, at which we met Stephanie Edwards, Special Collections Librarian. Stephanie has received much publicity in recent years having been interviewed by many branches of the media about the Crosby Collection at Gonzaga which was expanded substantially when the Bing Crosby Historical Society passed its artefacts to the University.

Probably a few words about Bing's involvement with Gonzaga might be appropriate here. Bing entered Gonzaga High School on September 6, 1916 and he graduated from there on the Classical Course on June 9, 1920. During his time in High School he was active in all sports, elocution, public speaking and debating. He entered Gonzaga University on September 15, 1920 and quickly became involved with the Dramatic Club. In 1922 he began his junior year and declared a pre-law major but despite enrolling for the Fall semester in September, 1923 for what should have been his final year, he did not finish the course. As we know, he became involved with the Musicaladers and found that he was earning more from his part-time musical activities than an assistant lawyer. No doubt his grades were suffering because of his show business work and it would appear that he dropped out of University around April, 1924. Bing always remained grateful to Gonzaga for the education he received there and over the years he gave almost $1 million to the University to help with various projects. The most well known of these was the Crosby Library which was opened by Bing in 1957. The Crosby library building has been overtaken by technology in recent years and a new building called the Ralph E. and Helen Higgins Foley Center has been erected and it now houses the Gonzaga library and also the collections of rare books including the Crosby archives. This new building is climatically controlled to prevent damage to the books it houses. The old Crosby building now holds the Crosbyana Room (containing many of Bing's awards, gold discs etc.) and the Crosby Cafe as well as offices. Bing's statue is directly outside the Crosby building and his presence is still very much in evidence. The Crosbyana Room is very nicely laid out but as time passes it will need some explanatory text setting out details of Bing's life and career. I have had the temerity to offer to draft some suggested words for Gonzaga and their response is awaited.

In the main University building is a long corridor containing the photographs of each year's sports teams and various other activities relevant to that particular year. In the middle of it all, is a whole showcase devoted to Bing with many rare photographs of his time at Gonzaga and subsequent visits to his alma mater. I was interested to learn that the University is happy to sell copies of these photos and needless to say Ron Bosley is in direct contact with Stephanie Edwards regarding purchasing some of these.

I spent a day in the Foley Center pouring over some of the papers in the archives and I hardly scratched the surface of what is there. I was particularly interested to look at early Gonzaga magazines and the Annual Catalogue issued by the University in order to obtain details of Bing's activities and achievements at Gonzaga and the information gleaned is being put into the diary I am preparing of Bing's life which should be made available to members early next year. Author Gary Giddins spent almost two weeks researching the files some time ago and I am sure that he will have picked up a tremendous amount of data for his forthcoming book. Apart from the papers covering Bing's early years, I did have a quick glance at some items from later years and inevitably I had to look at some of Bing's toupees which are held by Gonzaga. The actual toupee used by Bing in 'High Society' is there and I was surprised to see how small it was.



Your Editor with Bing's toupee

I shall watch the film with new interest next time and talking of that most successful film, you may be interested to learn about one letter I spotted which was written by Bing to his agent, George Rosenberg, in October 1955. Bing is considering his next project which is the filming of 'High Society'. He says:

I can't quite make up my mind about this picture, George - whether or not I want to do it. In the first place I am averse to seeing Sinatra in the part. I don't think he is good for it. He's hot right now, and they have a tendency to put him in everything, but I am not sure he belongs in this. Maybe I can be convinced by Sol or by the writer or someone close to the picture. Secondly, I don't know if the picture has the heart and warmth that I am seeking just now in a movie. Then too, this play you know concerns the filthy rich and their problems, and I don't know whether or not people are interested any more in the problems of the rich, in their neuroses, and in their search for recreation and diversion.

Wow! Thank goodness Bing was persuaded that he should make the picture and that Frank Sinatra should be in it. In the same letter, Bing talks about 'High Tor' and says that he will be going to Hollywood for "the pre-

Stephanie Edwards examines a recording of one of Bing's 'GI Journal' shows

Bing's statue outside the Crosby building

Bing's gold discs in the Crosbyana room

The former Crosby home at 508 East Sharp Street.

recording which is currently set for October 31, shooting on November 7." I had already read elsewhere that the filming was done in November and I had assumed therefore that the date of December 27, 1955 given in discographies for the soundtrack LP was simply a mastering date and this letter would seem to to confirm this. The pre-recording is the taping of the songs which can then be played back whilst filming takes place with the artist miming. Bing might however have been in the recording studio on December 27 to add his linking commentary.

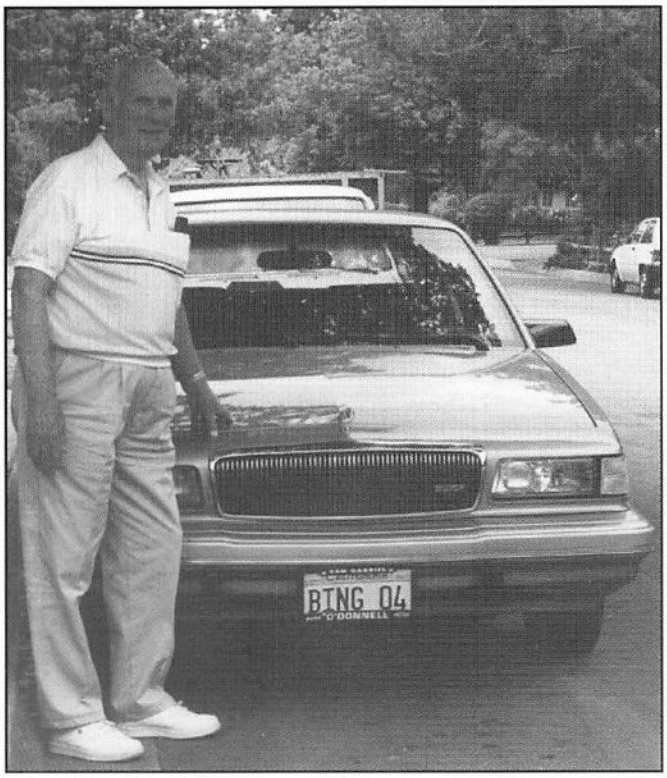
The archives at Gonzaga also contain many transcriptions of Bing's war time shows and as we know some of the Kraft Music Hall shows were put out on CD by Laserlight using transcriptions held by Gonzaga. Stephanie Edwards is concerned about the storage of these rare discs as the facilities at Gonzaga are not ideal for them. She is keen to expand the Crosby Collection but space constraints mean that she cannot really take on lots of 78s and LPs. However she would be very pleased to receive donations of correspondence, books, magazines and other papers about Bing. The ICC has recently donated the Fred Reynolds 'Crosby Collector' books to the library together with many back copies of BING magazine. Anyone who wants to make a donation is asked to contact Stephanie Edwards, Special Collections Librarian, Gonzaga University, Spokane, Washington, 99258-0001 (tel. 509-328-4220). Unfortunately, funding limitations mean that Gonzaga is not in a position to buy collections from members.

Whilst I was busily engaged in looking at the Crosby papers, I was introduced to a writer for People magazine called Laird Harrison. He was drafting an article about museums dedicated to famous people and naturally he was interested in Gonzaga and Bing. I had to admit that I did not know much about People magazine (I later learnt that it has the third highest circulation of its type in the USA and that it is of the tabloid variety) but this was nicely offset by Laird's lack of knowledge about Bing (who he kept calling 'Bill' as in Bill Cosby). However I gave Laird a brief overview of Bing's career and I look forward to reading the article in due course. I could have quite happily stayed at Gonzaga for the whole of my three week holiday but my wife had quickly exhausted the Spokane shops and it was time to move on. I left with a memory of a lovely campus set in a very pleasant area and I can well imagine the positive effect of it all on Bing as a youngster. I had always known that Bing had a home at Hayden Lake, Idaho but it was not until I got to Spokane that I realised that Hayden Lake was near Coeur D'Alene which was just over the State line from Spokane. So every time Bing went to Hayden Lake he was virtually going home.

We journeyed south and west passing through Portland and San Francisco (pausing briefly to say a quick 'hello' to Jack Souther) before driving to Bing's former home at 1200 Jackling Drive, Hillsborough, near San Francisco. Situated in a very good area, Bing's house from the road looked to be most impressive. Well away from the bustle and hype of Hollywood, one can understand why he decided to re-locate his young family there in the 1960s. We continued south to Pebble Beach and the golf club where Bing's annual pro-am-golf tournament took place for many years. There are several large plaques dedicated to Bing and his tournament and he is certainly not forgotten there. One of the shops at the club had a number of books and photos of Bing for sale at extortionate prices and I was amused to see the LP version of the Musical Autobiography being offered for $175! The shop could re-stock at bargain prices if they sent someone to our Leeds meeting each year. Travelling down Highway One we came to Hearst Castle at San Simeon where Bing was a guest in 1933. His name is mentioned on the list of house guests and he is prominently featured in the museum thanks to 'Going Hollywood', the film he made with Marion Davies, William Randolph Hearst's girl-friend.

Los Angeles and Hollywood soon loomed and we had the great pleasure of dining with Gary Hamann in LA. Gary's book, 'Bing Crosby in the 30s' has been well received by members and I was very interested to learn of the detailed research work he undertakes each day in the basement of the Los Angeles library. It must be most satisfying to dig out long forgotten news stories on famous stars and I am very pleased indeed that Gary decided to put out a book on Bing. An afternoon was spent in Hollywood and although we had been there before, we had not had the advantage of undertaking the walking tour put together by Ron Bosley which he calls 'Bing's Hollywood'. Holding Ron's instructions in one hand, we saw many places with special relevance to Bing including his footprints outside the Chinese Theatre, his Stars on the Hollywood Walk of Fame, the site of the Montmartre Cafe and the Hollywood Palace. I also visited two famous collector's stores and examined their entire stock of Bing photos before purchasing a good number on Ron Bosley's behalf. In fact this was one of the most nerve wracking parts of the holiday because I was afraid that I would pay out large sums of money for photographs which Ron already possessed but in the end there were few duplications, much to my relief. By the way, if anyone wants a copy of Ron's walking tour, just write to me and I will send you one.

A tour of Warner Brothers studio followed where it was nice to see a short clip of Bing (and two other men who looked familiar) singing 'Style' in 'Robin and the Seven Hoods'. As we left Los Angeles, we had time to call in to see our long time member, Charles Baillie in Arcadia and we spent a very pleasant couple of hours at his home. Charles has a personalised number plate 'BING 04' which certainly tells the world who he admires. We have promised Charles that we will come back one day and stay for a month!



We sped on to Palm Springs and quickly found Bing's former home on El Alameda and we also got quite near to the neighbourhood of Bing's later home at Palm Desert. There are some lovely golf courses in Palm Springs, many of which Bing played. After a few days in the heat of the desert (over 100 degrees) we travelled through the mountains to San Diego and then to nearby Del Mar. The annual Del Mar fair was underway on the day of our visit and the Bing Crosby Celebrity Grill was occupied by the organisers of the event. Nothing daunted, we boldly entered the grill and sought permission to examine the many photos of Bing with various celebrities at the Del Mar racecourse. Again he is certainly not forgotten there and there is even a Bing Crosby Hall in the grounds.

A quick visit to the San Diego Public Library enabled me to track down from old newspapers the dates of Bing's appearances in that city in 1926 as part of firstly 'The Syncopation Idea' and then the Will Morrisey Music Hall Revue but all too soon, it was time to return to the north west of the UK. It had certainly been an interesting holiday as regards Crosbyana with my knowledge of Bing and his lifetime being considerably enhanced. The kindness of the people we met will always be remembered and our only remaining problem is to try to think how we can top this year's holiday in 1997.

Malcolm Macfarlane

(A sad postscript concerning Don Eagle is that he passed away in September at the age of 78 and we are indebted to him for sparing us so much time when he was undoubtedly feeling below par. Don was a generation younger than Bing and he knew Bob Crosby better than Bing. He was a musician and although a local man, he worked for a while in Hollywood having parts as a musician in various films, including 'Connecticut Yankee' when he was one of those present when 'Sir Boss' is teaching the musicians how to play more modern music. He then enjoyed a most successful career as a performer with his Don Eagle Quartet. Always kind and considerate to visiting Crosby fans, we shall miss his cheerful approach and we send his condolences to his family.)

Bing's Academy Award Songs

We are delighted to welcome Jim Kukura back to our pages as he conducts a further statistical analysis of Bing's achievements.

A couple of years ago, the ICC was kind enough to publish two letters I had written detailing Bing Crosby's statistical accomplishments on the U.S. record charts, as delineated from Joel Whitburn publications 'Top of the Pops'. Bing's numbers were also compared to other significant artists, to demonstrate Crosby's singular status as the all-time top recording artist. Since then, I had been searching for a source that would provide me with information to create a similar statistical comparison regarding Bing's achievements in introducing Academy Award nominated/winning songs in his films. I had always heard that Bing's film introduction of 14 nominated/ 4 winning Academy Award songs was the most by any artist. But until recently, I had no way to verify that claim, or determine how that compared to other artists.

I found a book titled 'Hollywood Sings', by Susan Sackett, which covers all Academy Award nominated songs from 1934 (the first year) until 1993. It is published by Billboard Books in New York and is 332 pages. My paperback copy lists for $22. The winning song is profiled first and then the other nominees, by year. Each profile covers such information as: the story line of the movie; the songwriters; stars of the movie; other nominations / awards the movie received; and, usually, the artist(s) who introduced the song in the movie. Based on this information, I was able to develop a list of artists and the number of times they introduced Academy Award nominated / winning songs in the movies.

First of all, let's remind ourselves which of Bing's songs were nominated.

1934 Love In Bloom
1936 Pennies From Heaven
1937 Sweet Leilani (winner)
1940 Only Forever
1942 White Christmas (winner)
1944 Swinging On a Star (winner)
1945 Ac-cent-chu-ate The Positive
Aren't You Glad You're You
1946 You Keep Coming Back Like a Song
1951 In The Cool, Cool, Cool of the Evening (winner)
1952 Zing a Little Zong
1954 Count Your Blessings Instead of Sheep
1956 True Love
1960 The Second Time Around

I must qualify my statistical comparison by noting that a small percentage of profiles did not identify the song's movie artist. Also, there were a number of times when the profile identified the artist as an unknown (and therefore uncredited) chorus / singer, or off camera singer(s). I presume at least some of the unidentified artists would also fall into this category. But there is a slight possibility that some of the artists I've used in the comparison, could have another song or two to their credit. Still, even that would not be enough to challenge Crosby. Listed below are the top artists and their numbers.

Artist	Number of Academy Award Song Nominees / Winners
Bing Crosby	14/4
Frank Sinatra	8/3
Fred Astaire	8/1
Judy Garland	7/2
Doris Day	6/2
Barbara Streisand	6/2
Julie Andrews	5/0
Jennifer Warnes	4/3

Artists with 'Bing Crosby' connections fared as follows:

Andrews Sisters	1/0
Louis Armstrong	1/0
Connee Boswell	1/0
William Demarest	1/0
Phil Harris	1/0
Bob Hope	3/1
Betty Hutton	1/0
Danny Kaye	2/0
Martha Raye	1/0
Shirley Ross	1/1
Rudy Vallee	1/0
Andy Williams	2/0

As you might expect, Bing had the longest career introducing Academy Award songs; 27 years in four different decades, 1934 - 1960. Those closest to Bing were Judy Garland and Johnny Mathis with 22 year spans, and Fred Astaire and Frank Sinatra covering 21 year periods. It was interesting to note that, unlike Bing and his contemporaries, it is now common for artists to sing Academy Award songs in a movie, but never appear on camera. I don't believe Jennifer Warnes was on camera for any of her songs.

'Hollywood Sings' has yet another statistic that reinforces Bing's number one status among recording artists. Bing took more Academy Award nominated songs to the number one chart position than any other artist. There were eight such songs Bing took to the top of the charts, of which six were introduced by himself in the movie, and two introduced by other artists. The two songs he did not introduce were 'Remember Me?' (sung by Kenny Baker in 'Mr. Dodd Takes the Air') which was nominated in 1937 and 'I Can't Begin to Tell You' (sung by Betty Grable in the film 'The Dolly Sisters') which was nominated in 1946. Glenn Miller comes in second to Bing with six number one records of Academy Award nominated songs, of which two were introduced by Miller himself in the films.

And finally, in my never ending quest to show Crosby out distancing his peers, I noted that, in 'Hollywood Sings', Bing appears in more of the book's photographs than any other artist, twelve to be exact. Fred Astaire is the runner-up, appearing in seven of the book's photos. Of the seven, two are with Bing, and two others are photos of lobby card ads.

Well, I think that subject can be considered covered in detail. It was a fun effort, and one I hope you found interesting. I don't know what my next project will be, but it will certainly show Bing at the front of the pack.

Jim Kukura

One Sweet Letter From You

Members' views, and opinions and comments are always welcomed and we have great pleasure in reproducing some of the letters received since the last issue.

Keith Parkinson, Meadowcroft, Houghtons Lane, Eccleston, St. Helens WA10 5LD

I'm concerned that Ed Dawson thought my piece on Dean Martin was less than fair. The fact that I will buy anything recorded by Dean might help to put my regard for the late entertainer into perspective. I was not unduly influenced in my view of the singer by Nick Tosches book "Dino". If anything, the 1974 biography "Everybody Loves Somebody Sometime" by Arthur Marx accounts for any long standing impressions I have held of Dean Martin the man as opposed to Dino the showbiz personality. My comment of Dean being a spent force during his later years was drawn from several sources including :-

* disappointment by many of the audience at the Apollo Victoria who observed that Dean rarely sang full versions of his songs.
* the substitution of Liza Minnelli for Dean during Sinatra's last world tour. There were several reasons for this but it is no secret that Dean simply lacked enthusiasm.
* a thirty minute interview on American television given some time after he had made his last recording when he gave an impression of having lost interest in life in general

Like every vocalist, Dean Martin had his summit as well as his trough and his definitive interpretation of light ballads and pop songs during his Capitol years of the 1950s can't be beaten.

Finally, 'Punch' magazine has just been re-launched and

'Lionel's Lines' should serve as an example of the type of quality humour that magazine should be publishing. Am I the only reader who rates Lionel Pairpoint as the Mark Twain of the 1990s?
(Editor: Mark Twain? Possibly, although I always think Lionel is another Basil Boothroyd. I'm sure some of you will know who he was but if not Lionel will tell you)

David Lobosco, 2533 Rose Drive, Glenshaw, Pennsylvania 15116, USA

I must come to the aide of poor Clive Menadue. After his critical remarks about 'A Musical Autobiography' (BING 112), it seemed like everyone wrote in opposition to his comments in the last issue. Although, I may not agree with Clive entirely, I know where he was coming from. I feel that the Autobiography suffers because of Buddy Cole and not Bing Crosby. Don't get me wrong, I admire Buddy for his great jazz combos, but I never thought Bing and Buddy blended that much, especially on the Autobiography set. The remakes of Bing's earlier hits with Buddy Cole seem to be lacking the proper accompanist that the songs needed. By 1954, Bing's voice was not as strong as when he first sang hits like 'Mississippi Mud' and 'A Ghost of a Chance', and I think that a bigger orchestra would have hid the spots where Bing's voice just wasn't as strong. Buddy Cole failed to provide it with his small combo, and the set suffered because of it.

This is where I separate myself from Clive. I do count 'A Musical Autobiography' as a must for any Crosby collection. It is such a joy to hear Bing recount what certain songs meant to him in his career. To me, it's more of a time capsule than a release of new recordings. Clive also seems to think that Bing lacked singing ability in his later years. I suggest Clive listen to Bing's recordings of 'Younger Than Springtime', 'When I Leave The World Behind' or 'Once In a While'. I believe that Bing sang good and bad in every decade of his career.

Well, Clive I believe you have at least my support...somewhat!

Wasn't it sad about Dorothy Lamour's death? Everyone remembers her with Bing and Bob Hope, but I think she was a great actress, and a very very under-rated singer. I have maybe six songs she recorded. I wish I could get more.

Clive Menadue, 5 Helig Fan, Kenfig Hill, Mid-Glam CF33 6BT

I'm hopeful that our editor will allow me some space here in order to reply to those members who wrote in with comments about my piece in BING 112.

First off I'd like to fully agree with Leslie Gaylor when he states that my opinions are just that - opinions. No more, and no less. I have no specialist knowledge to parade and I never met Bing or had any correspondence with him so I start from undistinguished foundations when I pontificate upon the phenomenon that was, and is, Bing Crosby. I've also been made aware over the years that something stated quietly in conversation that provokes friendly discussion can look overbearing and unfeeling in print and I do apologise to anyone who felt genuinely upset by my article.

Now to begin on a pleasant note with Ken Merry's beautifully written article which deals perceptively with the differing ways in which we respond to various aspects of Bing's marvellous talent. His belief that Bing's peak vocal offerings appeared in the years between 1936 and 1941 agrees totally with my own assessment on this subject. I also agree that Bing is a pleasure to hear in all his phases, and I have plenty of records and films here to testify to my continuing fascination with his unique voice and personality right through to the seventies, but I've always found Bing in my idea of his prime to be totally irresistible. Each of us can only respond to what he or she hears and sometimes it seems, we don't hear the same things.

Stan White tells us that his enjoyment of BING 112 was diminished by my article. I can only say that I deeply regret that what I said had that result in his case. I had hoped that friendly discussions would ensue. We are all Bing addicts here and I'm willing to be judged by fellow fans as mistaken in my beliefs. I've been wrong before and, no doubt, I'll be wrong again. Stan describes my piece as negative. Well, I just thought the set was unworthy as a tribute to Bing's amazing career in a number of ways. Should Stan write a piece giving his views on any aspect of Bing's career I would be a respectful reader of it and would not regard anything I didn't agree with to be at all depressing. As Mr Gaylor says, these are merely opinions.

Now Michael Collins is my kind of man. He agrees or disagrees with me in measured tones and makes his points clearly and concisely. His thoughts upon what would have happened if Bing's career had been cut short at the end of the thirties are an extremely valid argument against my Thirties bias. Had Bing been lost to us from that point on we would have been bereft of the major part of his development as a personality, actor and comedian. A telling point among a number of others that Michael had produced in a friendly and helpful style which can only enhance both his, and the magazine's stature.

My gratitude too to Margaret Otway who says she even enjoys my letters when reading our favourite magazine. I very much appreciate the fact that she has dealt with me in a kindly fashion once more and has made me think twice about being quite so brash in any possible future article. In fact it was one of her former letters that led me to enjoy later Crosby records like 'Once In a While' and others which I really enjoyed. Thanks Margaret. Somehow I don't think that we'll disagree too much in the future.
(Editor: Well, some interesting letters which perhaps tie in with the issues raised in my Editorial and also in Lionel's article.

In BING 113, we published a letter from John Stiles concerning some tracks from an album called 'A

Handful of Riffs' featuring Eddie Lang. John queried whether Bing was the scat singer and drummer on two of the tracks. We could see the similarity and we passed a taping to Colin Pugh for his comments.)

Colin Pugh, 29 Picton St., Montpelier, Bristol BS6 5PZ.

....I must say that I do not consider the two scat examples to be those of Bing. The tone is wrong and although it may sound odd to speak of scat in this way, the phrasing (or lack of it) is all wrong. Even in 1929 Bing's scat was musical and well phrased. Here, the 'singer' is mechanical - hitting every note dead on the beat. Having said all that, I don't think it's Hoagy Carmichael either. Len Hawkings and I have a regular weekly session, mostly on research, and he agrees with my own opinion on the above....
(Editor: Stan White has also heard the tape and he considers that the scat singer is Lonnie Johnson. I also played the tape at the Leeds meeting and most members agreed that the scat singer was not Bing. Oh, well, it did seem incredible that we might have come across an previously unknown Bing item but our thanks to John Stiles for drawing the tracks to our attention.)

John Coleman, Beltres, 18 Mayfield Ridge, Hatch Warren, Basingstoke, Hampshire RG22 4RS

I have often seen discussed in the pages of BING various singers with the sound or style of Crosby but one I have never seen mentioned is Tommy Nicholls. Who is Tommy Nicholls I can hear the cry? He made a novelty record with a girl called Chaya Nash of a song called 'Don't Say You Care'. It consisted of Tommy singing the song and Chaya talking, very sexily for those days, between each line. It was used by Jack Jackson week after week on his radio programme, but I can't remember it being played very much on other broadcasts. I bought the record because the singer reminded me so much of the 30s Bing, and I still have the 78 but cannot play it because I no longer have the speed on my turntable. The reverse side is 'I Can't Cry Anymore Over You Dear' and was on London Records no. DLG 50501.

Can any of your readers recall this record and supply any more information on it and say what happened to the two artists?
(Editor: Well, this is a new one to me. Lionel Pairpoint has managed to confirm that 40 seconds of 'Don't Say You Care' was played on the one hundredth edition of Jack Jackson's Record Roundabout on May 19, 1951. The artists were accompanied by the Cliff Parman Orchestra and the song was written by Hoffman and Trace. Other than that we know nothing! Can anyone help? If it had been Issy Bonn, Lionel would have been far more helpful!)

Frank Brannigan, 140 Biscayne, Malahide, Co. Dublin, Ireland

The extract from 'Five Chimneys' telling the story of the Auschwitz Concentration Camp survivor in BING 113 was indeed a very powerful and moving account of the articles including Bing's recording of 'Silent Night' left behind by victims of the gas chambers. It is difficult to reconcile this beautiful song with its message of peace in the midst of so much horror and brutality. One can only hope that these poor victims are now sleeping in heavenly peace. Many thanks to Chris Linton for bringing it to our attention.

'Silent Night' was originally known as the 'Song from Heaven'. It was written on Christmas Eve in 1818 in a very small village in the Austrian Alps by Father Joseph Mohr. Franz Gruber, the village organist, set the words to music. It took many years for this song to become known. It was the family of three sisters and a brother named Strasser who helped make it world famous. In time it became popularly known as 'Silent Night, Holy Night' (Stille Nacht, Heilige Nacht) with its message of peace for everyone.

There is no doubt that this song was a firm favourite of Bing's. He made more recordings of it than any other song in his vast repertoire. He sung it every Christmas from the early thirties up to 1976 on radio and TV. His recording quickly sold over seven millions and by 1964 it was thought to have outsold 'White Christmas' which was also recorded in 1942 but did not reach a million sales until 1946. Joseph Murrells in his 'Book of Golden Discs' claims that both 'White Christmas' and 'Silent Night' by Bing had each sold in excess of 30 millions by 1976.

Over the past twenty years 'White Christmas' has become the biggest selling record of all time and probably will never be surpassed but what has happened to 'Silent Night' in the meantime? Growing up in Dublin in the forties, Bing's 'Silent Night' and 'Adeste Fideles' were his most popular songs at Christmas. It is my recollection that 'White Christmas' did not gain real popularity until the late forties. It has now totally eclipsed 'Silent Night' and I wonder how this can be? Every Christmas I hear 'Silent Night' just as often as 'White Christmas'. All of Bing's Christmas albums and CDs as well as various compilations include 'Silent Night'. It makes me wonder just how accurate are the sales figures. Down through the years I have often wondered how it is that Bing's big hits such as 'Pennies from Heaven', 'Only Forever', 'Brother Can You Spare a Dime?' and 'Moonlight Becomes You' were never certified million sellers. Indeed 'Moonlight Becomes You' backed with 'I've Heard that Song Before' recorded by Harry James in 1942 was certified a million seller by 1943 and yet I can't remember ever hearing this record. It has always been associated with Bing. All of these songs were recognised as hits for Bing and sold all year round, unlike the Christmas songs which were seasonal. Perhaps someone out there could shed a little light on the situation regarding 'Silent Night'. I would be most grateful.
(Editor: I am sure no-one really knows precise figures for the sales of Bing's records anymore. The Irving Berlin office keeps a close eye on the royalties from 'White Christmas' which is probably why it has such a high profile. The composers of 'Silent Night' are long gone but presumably Bing's 1947 recording is still receiving royalties for various charities. Someone somewhere must be monitoring this and as Frank

suggests, I'll bet 'Silent Night' by Bing is still one of the best selling records ever.)

A. Michael Winspear, 121 Ashington Grove, Coventry, West Midlands

Further to your letter in BING 113 about Bing Crosby and the Kirkby Malzeard banner. I read the article about this in the Weekly News of 15th. June, and while on holiday in Yorkshire, my wife and I visited Kirkby Malzeard where we met Audrey MacKenzie, Simon and Margaret Crosfield and Joan Kirk. Audrey organised the afore-mentioned banner, Margaret was 'Artist in residence' and designed the Bing cameo, but Joan had, with many of the villagers, actually met Bing in the 70s.

Having spoken to both Audrey and Joan, we were delighted to see a record Bing had made and sent to Joan (and also to Godfrey Bostock and Lord Swinton and Lady Masham). This was entitled 'An Ode To Yorkshire' and featured Joe Bushkin on piano and Bing as "An Unidentified Strolling Singer". Bing and his family stayed in the area as guests of the Lord of Dallowgill Manor, Godfrey Bostock (of Bostik fame), where he went to take part in the shooting on Dallowgill Moor. While there, he became friends with the villagers of Kirkby Malzeard and made a donation of £1000 in 1975 to the Highside Playing Fields Association. Filming for a 'Stars on Sunday' programme in Leeds in 1975, he also donated his fees of £250 to the same cause. This typical Bing generosity enabled the villagers to refurbish the cricket ground and pavilion.

In the Nidderdale booklet, 'Why Florida' there is a photo of Bing playing cricket in Kirkby Malzeard with some of the local children. My wife noticed that on the front of BING 107, there is a photo which is very similar. Although taken from a different angle, it was taken at the same time. Bing also sent a poem to Joan Kirk, which is included in the booklet. These are some of the words of the song 'That's what Life Is All About'. For anyone interested, the Northern Echo of June 13, 1996 published an article entitled "Bing was dreaming of a holiday in the Dales" and The Times of June 14, 1996 also made mention in "How Bing Crosby took the road to Dallowgill".

The banner made by the Kirkby Malzeard villagers is 8ft. 1in. by 6ft. 4ins. and Bing features prominently on the left side as part of the Playing Fields section (just his head with hat and pipe), but, as they say, "Even Bing Crosby visited the Playing Fields." Many thanks to Audrey MacKenzie, Simon and Margaret Crosfield and Joan Kirk for their kind assistance and information.

It seems that Bing is well appreciated in the Yorkshire Dales, as, in his novel, 'The Lord God Made Them All', James Herriot spoke of his devotion to "The Immortal Bing".
(Editor: Thanks Michael for a most interesting letter, but there's something which is going to drive us all mad. A very rare record 'An Ode To Yorkshire' which we have not heard! Or has one of our readers got a copy? We should love to learn whether anyone knows anything more about this scarce item. Michael did try to obtain a taping from Joan Kirk without success but unfortunately he did not get the opportunity to meet the other two people.)

Ronald Field, Banff, 67 George St., Thirroul, New South Wales, Australia 2515

Re the photo on the cover of BING 112 from 'Rhythm on the River'. The photo shows Bing with suit/jacket on but in the film Bing is wearing an overcoat. They must have overlooked this when taking the stills. Incidentally my 'Mainly Bing' radio show is up to programme number 200 on 26 November.
(Editor: What sharp eyes Ronald has got! Stills are taken separately to the actual filming but it is amazing that the studio missed this one.)

John Tasker, 68 Shaftesbury Ave. Timperley, Cheshire WA15 7NW

I wonder how many members (if any) listen to Radio 3? I must admit that apart from any Bing put out by Radio 2, my listening diet is confined to Radio 3 or Classic FM - occasionally Jazz FM. There was a programme on Radio 3 recently entitled 'Voices'. It was presented by a fine baritone singer named Stephen Varcoe. He is frequently heard on Radio 3 and is much in demand for the classical music circuit, both here and abroad, as soloist in recitals and concerts, such as 'The Messiah' or Haydn's 'Creation'. His programme of songs contained a wide variety of tastes, featuring such singers as bass Kim Borg and Janet Baker. There was even one jazz item. But the great surprise to me was his opening choice of Bing singing 'If I Loved You'. He praised Bing's easy, smooth, relaxed style and I'm sure we all agree with that.

Having conquered most other media, I wondered if this is Bing's first appearance on Radio 3. It was certainly a nice tribute from an accomplished, but mainly serious singer.
(Editor: Bing turns up all over the place, doesn't he. I wonder if we could get him played on the Chris Evans show on BBC Radio One too?

I corresponded recently with record producer Geoff Milne concerning dates when we was with Bing for our Diary project. In supplying information, Geoff's covering letter made interesting reading...)

Geoffrey A. Milne, 53 Morris Road, Polygon, Southampton SO15 2BQ

....You'll notice an invitation to dine on February 28, 1975. I do remember that it was quite a feat to get Bing to come in for luncheon. He originally excused himself by saying that he didn't eat much during the daytime, but when I explained to him the relationship between himself and the English Decca company, a fact that he had not appreciated, and that our chairman, Sir Edward Lewis, had never met him, he agreed. Need I say, he ate a hearty lunch! When Bing and I stepped out of the lift at Decca House on his departure, he was almost mobbed by staff from the building, and hastily ran to his car parked nearby. He explained to me that he was always afraid of being jostled and knocked over - I can vouch for this, since he usually walked rather slowly in his later years, as if intent on maintaining his balance.

On August 2, 1976, whilst in my office with Bing, we were constantly interrupted by knocks at the door. "Would Mr. Crosby please let me have an autograph?" Never once did he demur. We usually tried to keep his visits quiet so that he would not be disturbed, but it would soon get round the building that Geoff Milne was meeting with Bing in his office! Indeed, Bing once said to me that he would be worried when people stopped asking for his autograph. At 3:30 p.m., the door opened for a West Indian waitress bearing tea and biscuits. Bing immediately jumped up and took the tray from her, with profuse thanks, much to her surprise and delight. I don't think she will have ever forgotten that gracious little act, so typical of Bing.
(Editor: I do find it fascinating to read these little snippets which help to build up our picture of the real Bing. In BING 113, John Benstead mentioned hearing Bing's 78 version of 'Shoe Shine Boy' at Millwall Football Club. Bill Ewert tells us more.)

Bill Ewert, Wood Nymph, 7 Elfin Drive, Ferndown, Dorset, BH22 9QG

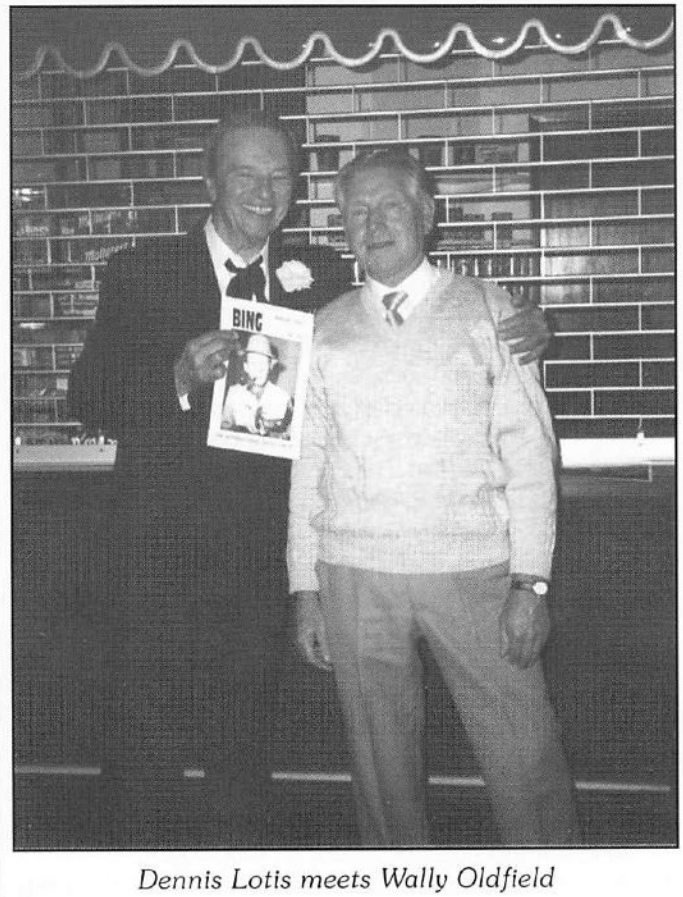
My memory tells me - and this has been confirmed by a friend - that the original recording of 'Shoe Shine Boy' played at Millwall F.C.'s ground was not that of Bing Crosby's but a rather livelier rendition. When the recording wore out it was replaced with the Bing version and it is interesting to learn that after all these years it is still being played there.

The reason why it was originally played so often goes back to season 1936-37 when Millwall became the first Third Division club to reach the semi-final of the F. A. Cup beating First Division clubs Chelsea, Derby County and Manchester City before finally succumbing at Leeds Road, Huddersfield in the semi-final to Sunderland by two goals to one, Millwall having scored first. Sunderland, whose side included the great Raich Carter, went on to win the Cup.

It became apparent during that season that when 'Shoe Shine Boy' was not played Millwall lost and vice versa so it became folk-lore to play it. Unfortunately I cannot say who made the original recording which was used because although I did eventually get to know the announcer who played it, he has long since passed on. The song was written by Saul Chaplin and Sammy Cahn in 1936, the year Bing recorded it.

Wally Oldfield, 145 Grove Rd., Rayleigh, Essex SS6 8UA

I went to a show to see Rosemary Squires and Dennis Lotis in 'Day by Day', a tribute to Doris Day. Dennis was supposedly to do a tribute to Bing, but he said this was a misprint. I had however taken along a couple of our old magazines thinking he was going to do a tribute and made it my business to speak to him after the show. So he thought our magazine was great and said he admired Bing very much. Rosemary Squires said the same. Dennis suggested we had a photo together and held the magazine up in front of him. Thought you might like to see this. I'm sure you know the reputation of these two stars who have been going for over forty years and it's nice that they think as much of Bing as we other fanatics.



Dennis Lotis meets Wally Oldfield

Robert C. Achorn, 41 Johnson Rd., Sutton, MA 01590-2305

In BING 113, the acute ear of Lionel Pairpoint detected Bing Crosby in 1948 changing some words of Rodgers and Hart's oldie, 'You Are Too Beautiful'. Bing was evidently trying to soften the impact a bit. He sometimes did. After the 'Temptation' era, he seldom did harsh material. Audiences expected him to be easy to enjoy, not challenging. As a footnote, it might be worth noting that Larry Hart had earlier done his own softening of the 'Too Beautiful' number. The original lyric, as sung by Al Jolson in 1932 on record and on film, had the singer "too drunk with beauty" rather than "a fool for beauty." The "drunk" image carried through the song as originally written. At some point in the 30s, Hart made many changes in the lyric, polishing off some of the coarser imagery and making the song far more acceptable to the general public. That was an era when Rodgers and Hart seemed to publish first, then shift gears. They wrote three different published and performed lyrics for the tune that became a hit as 'Blue Moon' (recorded by Bing in his 1962 sing-along LP, 'On The Happy Side'). The changes that Lionel detected in 'You Are Too Beautiful' were undoubtedly Bing's not Larry Hart's but Hart could be a bit flexible on occasion.

On another topic, related to songwriting, the wide influence of Bing Crosby might be seen in the many times his name was dragged into popular songs. Irving Berlin was only one of the songwriters who dropped Bing's name into a lyric. The most notorious use was in the 1932 novelty tune, 'Crosby, Columbo and Vallee'. This celebrated three popular crooners of the day, Bing, of course, then Russ Columbo, who died young, and then Rudy Vallee, red-hot then but later better known as a comic actor than as a singer. The number was sometimes played on radio in those days of live musical broadcasts. It was the theme of an execrable Warner Bros. short cartoon, which did no favour to any of the three honourees.

Bing was often included in 'catalogue songs' which incorporated long lists of names or events. Sometimes his name was introduced after first publication, to update the numbers. For example, when Bob Hope sang Cole Porter's 'You're The Top' in the 1940s and 1950s, he replaced Porter's line "You're Garbo's' salary"' with "You're Crosby's salary." One of the best-known popular songs is 'These Foolish Things' written by Eric Maschwitz and Jack Stracey in England in 1935. At some point, some performers began using the line "the song that Crosby sings" as part of the lyrics. Bing himself recorded the number in 1944, but left himself out of it.

Cole Porter used Bing, by name or implication, in at least seven songs over 21 years. These included:
1935 — In a show number called 'Entrance of Eric', Porter wrote: "We're stuck in the muck Bing Crosby croons."
1936 — In 'It's De'Lovely' he wrote "The way you sing would break the heart of Missus Crosby's Bing."
1938 — In 'Just One Step Ahead of Love" Porter wrote "Never hear Bing Crosby croon, Never gaze at the silver moon."
1938 — In 'I'm Taking the Steps to Russia' written for Sophie Tucker, Porter said "instead of those gloomy operas I'll give 'em Bob Crosby and Bing."
1943 — In 'It's Just Like the Good Old Days', one Porter line was "Bing Crosby still costs you a nickel a disc" — not particularly accurate since Crosby's Decca records were selling then in the United States for at least 39 cents, rather than 5 cents.
1944 — Porter wrote 'Let's End the Beguine' for Beatrice Lillie. A couple of phrases strongly suggest Crosby, although without naming him. The first is "I detest those songs where the groaners go for calico sarongs." The second is "In a Bob Hope picture, I hate that scene where a finished baritone begins the Beguine."
1954 — In 'Give Me the Land' Porter wrote "Give me the land where singers get big sal'ries, Give me the land of Ezio and Bing."
Not all these Porter references were automatically flattering to Bing, and most of the songs in question were not hits. But Porter obviously liked to mention Crosby, who did so much for him with 'Don't Fence Me In' and who provided Porter's (and Crosby's) last giant hit, 'True Love' in 1956. The references reflect Crosby's stature as a popular icon over many years.

The Leeds Meeting 1996

Ron Bosley was there and sends us his report

The 31st Annual Dinner and meeting of the ICC took place at Roundhay Park, Leeds on Sunday 6th October and once again, the weather was kind. The event is looked forward to with much pleasurable anticipation by many. The possibility of finding some long sought after item from one of the stalls selling or trading Crosbyana, plus the chance to talk to old acquaintances and to meet new ones being a very strong reason for attending. It is surprising just how many members are in evidence long before the official starting time.

During Michael Crampton's initial address of welcome, a moment of silence was accorded to the memory of the members who had passed away. Ken Barnes sent his apologies, along with news that the 'Seasons' album is to be re-issued using alternate takes. Greetings were received from Wig Wiggins and Michael mentioned that there are now 220 USA members, a large number of these being due to the sterling efforts of Wig. A special welcome was given to Etty Gits from Holland and Stanley Wayman from the USA, both attending for the second year in succession. Stanley has recently passed his 80th birthday!

A warm welcome was extended to new members; including Roger Addey (all the way from Cornwall!), Angela Stevenson, John Barnet and wife Kathy, Janet Teague, Michael Winspear and his wife, Jim Baxendale, Charles Davey, Richard Coid and his friend Rod.

Michael presents Malcolm with the framed advert for the Cremo programme.

A vote of appreciation for Malcolm's work as editor of the magazine was crowned by the presentation of a framed picture, featuring Bing in an early radio advert. Malcolm then took the opportunity to announce the progress of a book on the life of Bing and to be published by the ICC in 1997. This has been compiled after much painstaking research, mainly by Malcolm, and will be an almost complete chronology of Bing's life, well illustrated by photographs, and covering his life from birth to that fateful day in 1977.

Other publications mentioned, included Jim Reilly's comprehensive book listing all known CDs which feature Bing; and the new book compiled by Frans van der Kolff which lists every song ever sung by Bing and giving all known performances of the song. A large volume indeed. Jim Reilly also gave news of a double CD, to be released by MCA in November, and entitled 'The Best of Bing Crosby' featuring 50 tracks, including some rare ones.

Members then settled down to watch the first half of Jim Reilly's excellent video presentation, and this was followed by an auction and a raffle for club funds. Various items were offered including some very nice reproductions of sheet music covers, sent by USA member Marq Stankowski, and a china plate, beautifully painted and decorated by Pat Macfarlane, and featuring the Crosby motif in blue and gold. Other items included a Queensland Crosby Society teeshirt donated by Ralph Harding, a 10" LP 'Drifting and Dreaming' from Peter Murray, and a set of 'Bing's Hollywood' donated by Trevor Wagstaff. Over £160 for club funds was raised in this manner.

After the excellent dinner, members were entertained by George O'Reilly who gave an insight into Bing's character and activities when he visited George in Ireland. The inimitable Ralph Harding then followed by relating some amusing experiences, garnered during a lifetime of collecting Bing. Arnold Pope's traditional quiz started off the second half of the meeting, testing all members to the full, (incidentally some members were heard to say that Arnold's recordings always seem to sound so much better than their own).

Malcolm Macfarlane then showed a video of his recent holiday in the USA, when he visited Spokane and Gonzaga University and then on to parts of California. This tour is more fully described in Malcolm's article elsewhere in this edition.

The remainder of Jim Reilly's video brought the proceedings to a reluctant close. A happy and successful meeting for the 67 members, partners and friends, made even more so for this scribe, by a generous expression of goodwill by Don Haizelden, which should result in some beautiful covers for future editions of the magazine. A final note of thanks is due to Michael Crampton for all his dedicated effort.

Ron Bosley

(Editor: It was good of Ron to prepare this article for us. We ask an awful lot of him on the photographs side and he very willingly goes to enormous lengths to find photographs which fit in with the articles submitted to us. Ron, your hard work is appreciated.)

BING CROSBY - A SONGOGRAPHY

As mentioned in BING 112, Frans van der Kolff has produced the first ever detailed alphabetical listing of all the songs sung by Bing. I have now received my copy of the final version and I have to say that this is a most comprehensive and impressive publication. Produced in A4 size with around 500 pages, it is nicely bound with a blue cover containing extracts from sheet music of Bing's songs. An introduction by Colin Pugh leads into a short history of the project and of Bing's career and then we are into the listing itself. Every song that Frans could trace which had been sung by Bing is listed in alphabetical order with details of when, where and with whom. A typical entry is:

Aba Daba Honeymoon
30 May 1954 ra m The Bing Crosby General Electric Show
Gary and Lindsay Crosby, mandolin and piano accompaniment

16 Mar 1960 tv m Perry Como's Kraft Music Hall
Perry Como, Orchestra conducted by Mitchell Ayres

20 Apr 1968 tv m Hollywood Palace
Joe Bushkin, The Hollywood Palace Orchestra directed by Mitchell Ayres

As the full width of an A4 page is employed, the entry is set out more easily than my example above but at least you can get an idea of the detail in the publication. The 'm' means medley by the way.

All in all, this is a very valuable contribution to the information which is now available on Bing's career. Copies are still available from Frans van der Kolff, Billitonlaan 30, 7314 CP Apeldoorn, The Netherlands. Price is £25 or $38 which includes postage (sea mail) and packing. Please enclose the amount by International Money Order or in cash with your order. Incidentally, Frans has not undertaken this project as a commercial enterprise and no profit is being made from it.

Malcolm Macfarlane

BING CROSBY AT THE LONDON PALLADIUM - JULY 1976

The Summer edition of 'Movie Memories' magazine contained the following article which we reproduce with grateful thanks to the writer and the magazine.

Bing on records, radio and television, Bing on screen...all these were familiar, but Bing on stage, in person, at the London Palladium for a whole fortnight, this was incredible! After all, he was no longer young, those vocal chords had put in some fair mileage. What might remain after so many years spent entertaining audiences world-wide? So wrote a correspondent for the fan magazine 'Memory Lane' in the Winter 1976 issue. Thus it was, with some misgivings that he took his seat at the Palladium on a warm July evening. He wondered if the rest of the audience shared his feelings, were they there to pay tribute to a fading star, or was there to be something else? The lights went down, the curtains opened - and there was Bing. But Bing on film entertaining servicemen in London in 1944. Even so the audience applauded enthusiastically at the sight of their idol. The film clip ended and on walked Bing himself, looking only slightly older than he did in the 40s, neat in black evening dress - and totally confident and relaxed. The Crosby larynx got down to business, quickly putting the audience at ease.

Throughout the first part of he evening, Bing appeared frequently, singing and joking with his friends, Rosemary Clooney and Ted Rogers. And there, the sheer professionalism was apparent. Whether he was singing a slow modern number with complex orchestral backing, or harmonising lightly in cosy duets, or playing stooge for the comic, there was always the feeling that this was something he really enjoyed - and felt privileged to be taking part in.

The second half belonged to Bing. His family played, sang or danced their part, but Bing remained the real interest. There was Bing the raconteur, telling true and tall stories with his own blend of mimicry and ornate language. Bing the dancer, doing those vaudeville routines which introduced so many 'Road' pictures. But the high spot of the evening was the selection from Bing's vast repertoire of songs, from the 20s to the 70s. The Joe Bushkin Trio provided just enough backing for fans to hear Bing doing all those things which had become the Crosby hallmarks. The huskiness, the break in the voice, the quiet before the build-up to the last top note. Even the Crosby whistle was heard, as trio and singer attempted to locate an appropriate key from an assortment of notes. If Bing found it trying to sing for almost an hour some of his most popular songs - it wasn't apparent - and as he sang on, he seemed to grow younger, standing close to the piano, foot tapping, just as he must have done as one of the Rhythm Boys in the 20s - entirely in command of his audience. What did it matter if the sun did come up on Galway Bay on this occasion? The phrasing was there, the warmth and sincerity that made the singer ageless - and the time and place irrelevant. For that was the Crosby genius, Bing sang not to an audience, but to each one individually, so that it was more like a duet being sung by old friends than solo by a superstar. At the end of the show, the audience gave a standing ovation, still hoping to hear just a little more from this incredible man. Alas, it wasn't to be, a final bow, this time carrying his jacket, so hot was the night - then he was gone. The pleasure that Bing gave during the performances on his British tour, must surely have given such happy memories to all those fortunate enough to have seen him on stage....thank you Bing.

Gwen Rudman

DEREK PARKES

Everyone who knew Derek will have been saddened to learn of his passing: in 'Crosby' context he was internationally known and well-liked by very many people. I first met and became friends with Derek nearly forty years ago and soon recognised that one of his endearing characteristics was the air of unfailing cheerfulness that pervaded his several hobbies. Pride of place in his activities was his abiding interest in the work and career of Bing Crosby but he had enthusiasm for, and kept himself busy at various times, indulging a passion for DIY projects (he always seemed to be engaged on some project), the mental if not physical relaxation of gardening and a liking for travel that took him to places as far apart as the US and Australia where he visited a host of acquired friends. When, in the late 'fifties' and 'sixties' we worked together in a small 'team' of Crosby enthusiasts (that also included Ralph Harding, Bob Roberts and Les Pythian) to produce a discography that became a Bing collectors' Bible he provided valuable material to help its success. The hitherto little known information is now, perhaps, widely quoted without recognition of the early work necessary to procure it: Derek happily carried out his share of the pioneering with every enjoyment. Later in the 1960s he commenced and devoted a great deal of his time to his Record and Tape (open reel) Club (continued with the blessing of originator Bob Roberts) which he developed into an internationally popular non-profit making interest that gave great pleasure to members by supplying Crosby material they would otherwise almost certainly never have obtained. Later it became the 'Crosby Collectors' Club' (records, cassettes, CDs). His friendship with Eddie Rice, a close associate of John Scott Trotter, proved most beneficial to Crosby Club members in the acquisition of the famous 'Rice' (KMH) tapes.

1994 was an unfortunate year for Derek: circumstances were unfavourable, he became depressed and when he suffered an accident by falling from a ladder he was forced temporarily to suspend his Club activities. After a few months, however, he recovered and his informative news sheets were again delighting recipients and, indeed, expanding the range by offering extended facilities under computer control. The last time that I saw Derek, some months ago, was during the time that Eddie Rice was staying with him on vacation. They visited me and for a few hours we happily engaged in reminiscing our various Crosby experiences. Derek looked and sounded so particularly well that belied any thought that he would not survive for many years to come. Alas, this was not to be and we shall all miss his ebullience, warmth, enthusiasm and his cheerful "Newsheets".

Derek was laid to rest with a humanist ceremony at Salisbury Crematorium during which were played a selection of some of his favourite Bing Crosby songs.

Fred Reynolds

BING OUGHT TO BE IN PICTURES

Member Ron Hall, of Festival Films from Shorewood, Minnesota poses a question to which we should all like an answer.

When is someone going to film a biography about Bing Crosby? I can think of a dozen possible reasons why no one has, everything from "No one looks and sings like Bing" to "No one is interested in Bing Crosby anymore." I totally rule out the latter response. I feel the opposite, that as we near the end of the 20th. Century everyone will look back at our past and will be primed to rediscover the most popular entertainer of all time.

I would guess that the lack of a film about Bing comes down to finding the right script - a script with character development, a theme, conflict, a storyline and a climax. This script must read like a movie that would be very popular with audiences today.

Early this year, I started researching Bing's early career for the videotape Bob DeFlores and I are making - 'Bing Crosby's Road To Hollywood'. I came across Bing's fascinating story. Two brash college kids drive to Hollywood in a broken down Model T. Through luck and guts, they get into vaudeville. Paul Whiteman hires them sight unseen. Success in the midwest, but a bomb on Broadway. The Rhythm Boys are born. Radio and recording careers. 'The King of Jazz' brings Bing back to Hollywood. The Roaring 20s turn into the depression. Trouble with the law. Love and a stormy marriage to Dixie Lee. The Cocoanut Grove, Hollywood night life and solos on the airwaves. No one wants Bing in the movies except has-been Mack Sennett. Blacklisted, Bing heads east. His first radio show. The Paramount Theatre triumph. 'The Big Broadcast' and a star is born.

It struck me that Bing's rise to fame would make a great film. His character develops from playboy to responsible husband. The Rhythm Boys on tour are like a Hope-Crosby Road picture, except there are three of them! There is a beautiful leading lady and an eccentric supporting cast. There are setbacks, triumphs and lots of great music. There is a clear theme about the American dream of going to Hollywood to get into pictures. A minor theme is about American show business in transition.

I tried my own hand at a screenplay! I also call it 'The Road to Hollywood'. I made a few changes to Bing's story so it would read more like a movie. For instance, my film ends with the premiere of 'The Big Broadcast' but I wanted to show the first stage appearance of Bing Crosby and Bob Hope, so I moved that up a year and put Bob Hope in the Paramount Theatre on November 6, 1931!

Consideration should be given to using Bing's voice for the songs, taken from original recordings by the magic of modern sound engineering. If this is possible, then any actor could play Bing and lip-synch the singing. My

personal choice to play Bing is Matthew McConaughey, the young lawyer in 'A Time To Kill'. Another possibility is Harry Connick, Jr. My choice to play Dixie Lee is Kimberly Williams, currently starring in 'Relativity' on TV. The next step is to find a director or producer who loves Bing Crosby, someone important like Ron Howard, Steven Spielberg, Francis Ford Copolla or Michael Eisner. Then I have to find some way to put the script in their hands. If you know who the right person might be, or how to reach them, please let me know.

An illustrated version of 'The Road to Hollywood' is on the Internet at:
http://members.aol.com/fesfilms/BingRoad.html

If you would like a printed copy without the pictures, just contact me at:
6115 Chestnut Terrace
Shorewood, MN 55331
(612) 470-2172

Ron Hall

(Editor: Fascinating stuff and the right kind of film could bring Bing to a new generation just as 'The Jolson Story' did for Al. We wish Ron every success with his venture and my suggestion for the way forward would be for him to contact A. C. Lyles at Paramount. He could be the conduit to the types of producer that Ron is seeking. Incidentally, Ron will probably have six more Bing Crosby posters available by the end of the year, including 'She Loves Me Not', one-sheet for 'Dixie', and 'Sing You Sinners'. UK members are advised to order via Michael Crampton. See BING 113 pages 11 and 12 for further details.)

The Songs of Bing Crosby on Compact Disc

Jim Reilly's new book was at the printers as we went to press and hopefully will be in the hands of those who ordered it by the time you are reading this. If it is not, don't worry, it's on its way! For those who have not ordered it, Jim should have some spare copies and if you want one, get a cheque for £10 off to him as soon as possible. Address on inside front cover.

Things I Wished I Knew

I have almost finished putting my diary project together but some gaps remain.

1. Bing recorded his radio shows from 1946 onwards. I have tracked down some of the recording dates but there are many gaps. Does anyone have any detailed information about the recording of the shows?
2. In 'Bing -Just For The Record' there is an entry under April 1964, called 'The bathtub scene' which features Frank Sinatra, Dean Martin and Bing in a sketch from a TV show. When was this and what was the show called? The extract appears on an LP called "Sid and Marty Krofft's 'Les Poupees De Paris'" which I don't have and there may be some information on the cover.

Malcolm Macfarlane

LIONEL'S LINES
"I'm Worried About Clive"

How did I ever become persuaded to write regular articles for this magazine? Having barely got the heady aromas of Ambre Solaire and barbecued chicken goujons out of my nostrils, I am already required to dream up something for the December issue and just what can I tell you that will be of the slightest possible interest? Quite seriously, one of our members has told me that he only read my last article because he was subjected to an enforced bed-rest, after an operation and there was little else he could do. There's incentive for you. Especially, when every word that I write is wrenched from a restless mind that yearns to be occupied elsewhere. The tireless and well-meaning, 'inside right' of the 'Management Team' kindly attempts to direct me into avenues which I don't feel ready to explore and some twenty issues on, I am still searching for that place in the sun which has been eluding me for a lifetime.

With this in mind, can you wonder at my envy of a man who can write six paragraphs for our journal which, in the very next issue, generates a great tidal wave of correspondence, threatening to engulf the pages allocated to "One Sweet (?) Letter From You"? And strictly between us, I have an uncanny feeling this was merely the tip of the iceberg and that some of the more vitriolic and bellicose letters were left unpublished.

This is doubly frustrating, because I started out with lofty ideas of being controversial, contentious and even brutally argumentative, with a view to inspiring, at the highest level, intelligent and meaningful debate. Only to find myself, shackled by the constraints of the magazine's guiding principles which forbade me to draw odious comparisons between Bing Crosby and Creedence Revival, Troise and his Banjoliers, Acid Rock, Gregorian Chant, etcetera (to the power of 37).

Then, showing remarkable initiative, along comes this chap and through a sneaky, legal loophole in the Charter, criticises aspects of Bing and his music, in a publication entirely devoted to Crosby. Why didn't I spot this 'Judas window'? I coulda been a contender! ...Right! Let me get on the bandwagon. Now I can level with you ..... I never listen to "Metropolis (Part 3)" on a daily basis. Furthermore, an involuntary shudder goes through me if I should inadvertently hear "Peckin" and the mere mention of "The Big Movie Show In The Sky" or "Step To The Rear" is enough to send me into a darkened room to lie down.

Have I now flouted the first principle of "BING"? - "....intended to cater for all who enjoy Bing - from the collector, the connoisseur, to the critic, to the casual fan". Do you get it? I'm all right! It is permissible to both, "enjoy" and be a "critic".

Finding sympathy with some of the points raised in Mr Menadue's article, I am also aware that I share areas of

agreement with the measured views of Michael Collins. This is known as, "sitting on the fence" and in my new persona, I don't really have to assume this wimpish and uncomfortable position which prompts me to enquire. Do you want fifty pages, entirely composed of adulatory pap or a publication that welcomes an honest exchange of opinions? Because, if , in addition to "other singers" and "other types of music", Bing is beyond any hint or reproach, the only need will be, to strangle the contributors and we will get the magazine that we deserve.

As far as I am aware, Clive and I have never met but if I were the judge handing down sentence for the capital crime of voicing his thoughts, I might say, "You are hereby condemned to watch "Beverly Hills 90210" for the rest of you natural life and may the Lord have mercy on you soul" but you can bet your bottom dollar that some bright spark would jump up and shout "NOT funny! That show is the greatest thing since fridge magnets and I've got every episode on video!"

In the past seven years, I have painstakingly avoided the use of the word "fan" which, to me, is only four letters away from "fanatic". In turn, this is a whisper away from "a bigot" and next in line is "a militant". Don't worry. Whatever your fancy is, be it Chaliapin's, "None But The Lonely Heart" (Re-mastered and Restored in the Digital Domain) or if you are waiting, agog, for the latest re-mix of "The Laughing Policeman", your idols don't need defending. Particularly, against my opinions. Anyway, to be truly fulfilled you should have, at the very least, a second, third and fourth favourite vocalist. Lighten up, guys and gals. Take your shoes off! Relax! Hobbies can be fun!

So, on the basis that "there's no such thing as bad publicity" and to keep those little veins in your temples, throbbing, I offer you some unflattering remarks that have been made about 'The Kraft Music Hall' by some absolute outsiders from the realms of journalism, over the years. Of all Bing's radio series, I have always regarded the relatively small legacy that we have from this period as "the jewel in the crown" but look at what they had to say, on his first appearance "in charge":

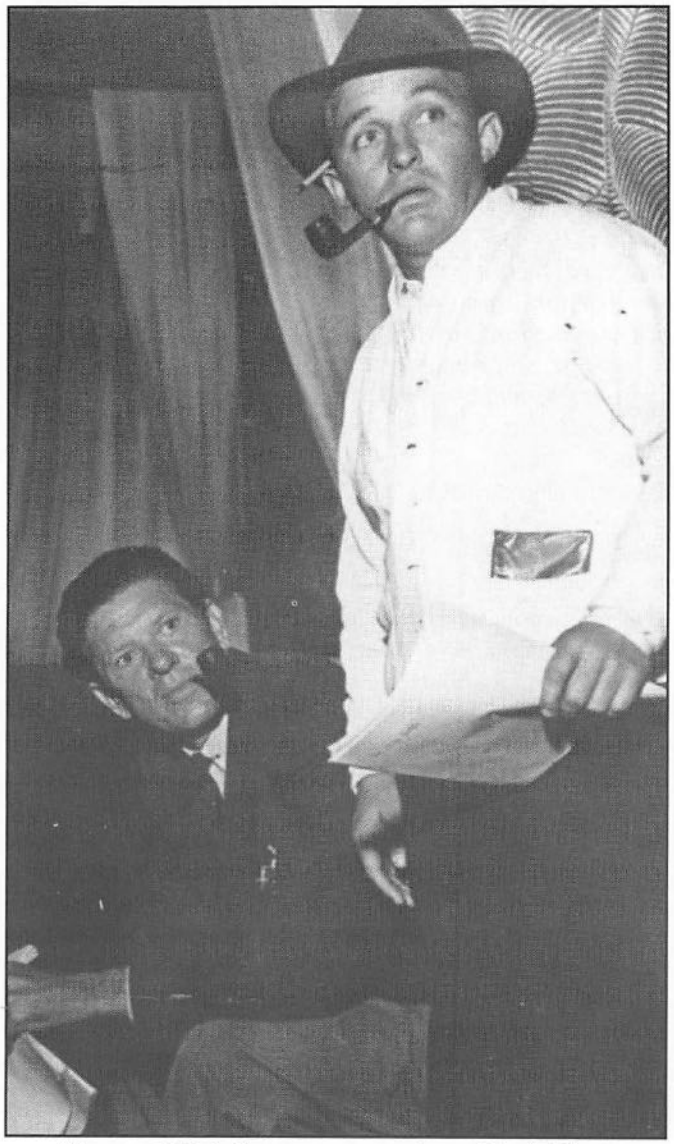
"About the only thing missing from the conglomeration of entertainment that served to debut Bing Crosby as the master of this Thursday evening spot was a pair of Australian woodchoppers. The programme was not only, badly routined and paced but talked itself into a state of painful boredom. Even allowing for the fact that the producers equipped him with a lollapalooza of a script, Crosby must have been largely to blame for the fog he walked himself into. There may be many moments in the session when hosts of listeners must have wished that the guy would quit blabbering and go into one of his songs. The programme did little to bring Jimmy Dorsey's outfit into favourable relief. Sparse were the passages permitted this aggregation, while the selections, with one exception, that which gave Dorsey free swing of his clarinet, made this up and coming outfit seem pretty thin. The bill, mixed boy violin prodigy, Ruggiero Ricci with the innocuous patter of the gridiron berserkers, Bobby Wilson and Bobby Grayson, the swift and finely clipped tap-dancing of Kay Weber (He really means Eleanor Whitney! - L.P.) *with Cecil B. De Mille's reminiscences of his struggles and early success as a producer. Crosby had to talk it over, at length, with each act before they could go into their routine but the top piece of awkwardly contrived self-characterisation came when the baritone assumed the pose of a little schoolboy asking questions of the Dean of Hollywood producers. It was a self-effacing attempt that had phoniness written all over it. Nevertheless, Crosby did a version of 'Boots and Saddle' that was cooked to the Queen's taste."*
('Variety' January 8th., 1936)

And a little later:

"Do you know what they're saying about Bing Crosby? They're saying he's more interested now in winning new fame as a showman than fortifying his reputation as a crooner. They are further saying, that he sees the handwriting on the 'ether walls', realises he can't get along forever on his touchy vocal chords and is hoping for the same solution that saved Rudy Vallee from the discard. This slow transformation is apparent in his Thursday night, Music Hall shows. They slid down the ways as 'Bing Crosby and guest artists', now they are, 'Guest artists presented by Bing Crosby'. Tonight's line-up shows the trend. He offers Toscha Seidel, world-famous violinist, Jean Arthur and Bert Wheeler, two of filmland's more personable folk. Yes, Bing will sing a few songs accompanied by Jimmy Dorsey's band and Bob Burns, bazooka and all will be on hand. There's a rumour that Burns will attempt a piano solo, tonight. Dial KPO at 6 o'clock and find out."
('San Francisco Chronicle' 25th. June 1936)

Four years roll by:

"Heretical Observation -Is it not possible that too much of a good thing is as bad for the ears as it is for the stomach? Specifically, the Kraft programme is now, so loaded with overdone Bing Crosby vocabulary stuff, that the whole programme threatens to become the same. The sentences are now as long as the twine on a make-believe gift box. Simple, routine thoughs are dressed up as literary sunbursts. The programme has lost part of its sparkle and any respect it ever possessed for brevity. This was so, even in the brogue-bandying routine (St Patrick's Day) among Crosby, Pat O'Brien and Bob Burns which was amusing for half as long as it lasted. The poem recitation by O'Brien was, similarly, allowed to run its wordy course. Granting that the Kraft programme has been a big success and that it has contributed more than its mite to radio technique, the time may be approaching for the introduction of a new idea. There are suggestions of self-enchantment with the mere sound of polysyllabics."
('Variety' 20th March 1940)



Bing and Bob Burns prepare for a Kraft Chow

And towards the end;

"Somewhere along the line that heretofore, sock, Bing Crosby-Kraft-Comedy-Musical format that Carroll Carroll invariably succeeded in wrapping up into one of the boff night-time radio shows has been lost in the shuffle. Unfortunately, what the Groaner came up with on his initial broadcast of the new season, last Thursday (9th) was a far cry from the entertaining stanza that made the 9 to 9.30 NBC Thursday niche a valuable showmanship commercial time segment. Apparently, Crosby, if reports are accurate, has won his way. He's long wanted to de-emphasise the show's comedy pattern and stay closer to the musical format. He's done it in spades, with a resultant lustreless quality that made the tee-off show, at times, almost unidentifiable except for the fact that the Groaner's singing, now, as always is in a class by itself but from the production standpoint the show's qualities were nil.

The Crosby banter that was part and parcel of the programme's warmth and infectiousness was completely gone and what was left was something that approximated the insertion of an ordinary daytime, Crosby transcribed show into night-time programming. The initial rating won't tell the story, for, unquestionably the Groaner's legion of fans were on hand to welcome him back, expecting the usual fare but as a safe bettor, the Hooper's and the Crosley's, in the next five or six weeks will be very revealing if Crosby stands pat on the format that prevailed last Thursday. Crosby has contracted a new femme singer, Eugenie Baird, whom he caught in Chicago while she was singing with the Casa Loma Orchestra. She has a pleasant enough voice but nothing particularly outstanding. Her 'Always' and 'It Could Happen to You' registered well, as did her duet with Crosby on the medley of 'Going My Way' tunes ('Always' was her duet with Crosby not the medley - L.P.) *but she won't burn up those kilocycles and even Crosby's segueing into the 'pic' medley had a definite corny quality, somewhat in keeping with the new switch in tempo and somehow suggestive of the '....and then I wrote' boys.*

Ethel Smith, the organist who appeared in Metro's 'Bathing Beauty' was the initial guest and while there is rhythm and dexterity in her fingering, the question is still in order, 'What's she doing on the Crosby show', even if it was a last minute substitution after Rise Stevens cancelled herself out. The Charioteers and the John Scott Trotter Orchestra came through in their usual fine manner and Ken Carpenter's commercials were models of restraint but for a Crosby show, this was all very strange."
('Variety' 15th November 1944)

How would Harry Lillis have taken all this? If I have any measure of the man - with calm indifference. I believe him to have been a genuinely, modest person. It has been said that, "Success is the father to greed" but I think that his goal was to become comfortable rather than to become rich and to him, it was merely incidental that the richer you get, the more comfortable you can be. Someone who was closer to him than I could ever have hoped to aspire, has told me that Bing disliked being called "a legend" and indeed it seems that he preferred the appellations to be of a slightly debunking nature... "The Groaner" (awarded the prefix "Old" before he had turned fifty); and who else would have been at ease with the label, "Der", at the height of World War II, not to mention the scripted "flabs", "stork-baiters" and "fuzz-heads". I can't help thinking that "The Boss" and "King Bing" of today would have had him squirming. Unlike some performers, he was not averse to a slice of self-mockery and his self-deprecating and casual response to those irritating, rhetorical questions from the Press has fostered the establishment of conflicting myths. Here is an example extracted from a rare interview with his mother, in 1938:

"You'll have the story about his nickname right for the first time in history", Mrs. Crosby said, with some amusement, "I've heard the one about being called 'Bing' because the Bingville comics were in our paper and he always read them. And I know the one that most people believe - that we called him that because he was always playing cowboy and Indian and yelling, 'Bing! Bing!' but neither is true. He was just three when we moved to Spokane and a lively youngster. The children he played with nicknamed him 'Bingo' -

just because he was full of pep and pretty soon they shortened it to 'Bing'. He liked it himself - I don't think he likes his real name very well.....and (now) if they say, 'They call you Bing because you used to play Indian, don't they?' He'll say. 'Yeah, sure that was it'. He won't deny that he can't read music or hasn't had any training for what he's doing now. Why, he's had what he wanted to do, in the back of his head, all the time."
('San Francisco Chronicle' 6th. February 1938)

Yes, he claimed to be 'lucky' and OK, maybe he did get a couple of 'breaks' at the right time but it would not be difficult to come up with an imposing list of current, so-called 'personalities' who could, honestly, entitle their autobiographies, "Call Me More Than Fortunate".

Mankind has acquired quite a few nasty maladies, in the latter half of this century which are known only by initials and acronyms, or baffle us as various "syndromes" and "post-traumatic" whatsisnames. There is one called, "Obsessive Compulsive Disorder" which, I understand, is spread by people wearing anoraks and rather intense expressions who are unable to believe that others do not share their interests. Thankfully, I do not suffer from this....although....I do keep having this recurrent dream....I am dining at the Ritz and the Maitre d' says, "Begging your pardon, sir, I have just the one seat available, on a table with President Clinton, John Major and Boris Yeltsin"; to which I reply, "Fine, so long as one of them knows something about Bing Crosby."

Lionel Pairpoint

Bert Bishop's BING ON THE BOX

When on Monday the 23rd. of September, BBC-TV News reader Michael Beurk announced, "Dorothy Lamour, one of the most popular stars of the 1930s and '40s, has died at her home in Los Angeles" another little bit of movie magic flickered its final frame, pronouncing 'The End' for Bing's most enduring and perhaps most endearing leading lady or co-star; fourteen films in all if you count the guest appearances. Her first audition report which read: "Brunette, slender, fairly good-looking. Bad style as a singer. Didn't even try as an actress. Doubtful prospect" is distinctly reminiscent of an earlier pronouncement on Fred Astaire: "Can't act. Can't sing. Can dance a little"! Whilst Dottie's talent never equalled the magnitude of that supreme song and dance man she had an engaging quality and was very suited to an image which might well be described as a sarong and dance girl. She never seemed to take her roles too seriously - how could she when working with Bing and Bob - and as her career proceeded she even sent-up her personification of the eternal Jungle Princess with more than a hint of the wry smile and tongue-in-cheek parody of the tropical maiden with the long tresses, frangipani blossom and haute couture of the Friendly Islands that became her trade mark. Alas, Dorothy is with us no more but both BBC-TV and ITV showed brief clips or stills from 'Road' films marking her demise and also two BBC film tributes to her were put out in October. LULU BELLE and ROAD TO SINGAPORE were screened on Saturday the 19th. October. As representations of her career only the 'Road' film comes close to the image of Queen of the Hollywood Islands. The first mentioned movie is a rather seamy melodrama and one wishes that HER JUNGLE LOVE and BEYOND THE BLUE HORIZON might have sandwiched ROAD TO SINGAPORE in a timeless trinity of tropical enchantment. Nevertheless, all praise to the BBC film planners for the recognition of her life and for the inclusion in Radio Times of the most appealing photograph of Bing, Bob and Dottie to have ever graced a cinema foyer.

TELEVISION

Satellite television seems to have got stuck in the same orbit with films that have been beamed down at us several times over. That might not have been had UK Gold screened their publicised in detail version of the 1966

release remake of STAGECOACH. I stayed up till ten after midnight on the 17th. September especially to record this, and was prepared to hang in there through the wee small hours to eliminate the ads which, unlike the regular film channels, that particular station assails us with, only to be confronted with John Wayne et al outrunning those pesky Injuns! (Hey! If there are any Apache readers of BING please direct your arrows at United Artists not this struggling hard to become politically correct contributor!) Not to knock that superior version but I do have a commercially released copy of that John Ford classic. So great disappointment that Tuesday night.

As all the films recorded below, except SCARED STIFF, have been the subject of some comment in relatively recent times it merely remains to note that in the best tradition of Paramount Pictures around that era the aforementioned Martin and Lewis comedy has Hope and Crosby spookily intervening as the film draws to a close. The only other extremely faint whiff of Crosbyana came in an episode of The Cosby Mysteries, a crime drama series starring Bill Cosby, wherein that erstwhile comedian referred to Bix and Bing, in so many words, as being inextricably associated. And yet one more when BBC TV Look East ran a story on 4th. October about an elderly couple meeting by chance in a fish and chip shop recently after losing contact in 1940 .... which mirrors the theme of the situation comedy 'As Time Goes By'; and which was also the title of the recording played as an accompaniment to the story - Bing's version. It may please you to know that 56 years on the happy couple are at last to be joined in holy matrimony. (And will call their home 'Our Plaice' I dare say!)

The wireless, too, can throw up similar trifles in the most unexpected circumstances; viz., the final one-day International, England v. Pakistan. Commentary by Fred Trueman and Henry Blofeld:
Fred, apropos of Waquar Younis's bowling,: "Well. Did you ever.....?"
Henry, interrupting,: "I thought for a moment you were about to do the Bing and Frank Sinatra song there Fred!"

But enough of this peripheral frivolity except to say that for many people, in almost any situation, Bing's name still comes readily to mind.

JULY

LET'S MAKE LOVE	Sky Movies Gold	4th
WHITE CHRISTMAS	Sky Movies Gold	19th
MR MUSIC	Sky Movies	11th
HIGH SOCIETY	Sky Movies Gold	26th
COUNTRY GIRL	Sky Movies Gold	28th

AUGUST

HIGH SOCIETY	Sky Movies Gold	13th 14th

SEPTEMBER

THE COUNTRY GIRL	Sky M Gold	9th 21st 22nd
HIGH TIME	Sky Movies	13th
SAY ONE FOR ME	Movie Channel	21st

OCTOBER

HIGH SOCIETY	Sky Movies Gold	19th
ROAD TO SINGAPORE	BBC1	19th
SCARED STIFF	Sky Movies Gold	22nd

RADIO

So, after the commercial break for Sky Television it's on with the show and: what was on the wireless then? Happily, radio broadcasts emanating from the States continue to trickle through suggesting that the Crosby legacy is still worthy of attention and reportive coverage over there and proving that the 'special relationship' between Britain and America is alive and well, particularly on the Bing scene. We are indebted to all those keen Crosbyphiles who keep the UK supplied with new CD releases and other items: such as the WQEW-AM broadcast of 'The Stan Martin Show' on which we heard a young man by the name of Phillip Officer who was about to embark on a three week series of cabaret performances entitled 'Going My Way'. Singing Bing songs mainly from the Thirties on the Stan Martin interview, he was to include for the more intimate audience of The Algonquin Oak Room much later musical reminiscences as far forward as "The Second Time Around". Phillip makes no attempt to imitate Bing, having his own rather breathily dramatic style, and attacking some of the songs with great verve. Totally different to Mr. C, and wisely so. For even the vaguest suggestion of mimicry within his act might well have caused it to founder by the inevitable and possibly unfavourable comparison even by the uninitiated. "Why Crosby?", asked Martin. In a free rendition here Phillip replied that it started with a dare, and then went on to explain that it was because Bing was the founding father of American popular crooners.
"In the early 'Thirties there was some exciting things going on, what with the Afro-American jazz influence - and Louis Armstrong. My generation grew up on the Crosby films and was unaware of an early career that was quite astounding. Particularly as a baritone rather than a tenor .... and the incredible material he introduced."
"How much did you know about Crosby beforehand?", Stan Martin interposed.
"I was aware that he was part of a trio - The Rhythm Boys - but anybody knows that any great group has one really good singer - The Boswells had Connee, and so on. What I wasn't aware of was that he was such an incredible percussionist. He understood syncopation; he understood rhythm. And he really worked extremely hard to have that laid back attitude and air about him when underneath that he was 'cooking' For myself it was a previous misrealisation of the man to discover that."

Both the host and guest showered further plaudits on Bing's talented career in every respect - including what he did for golf, and orange juice! Phillip Officer was accompanied by his regular trio of Dick Gallagher, MD-pianist; Kevin Kune on acoustic guitar and a lady violinist whose name I am unable to decipher from the recording. Once again we are witness to a re-discovery of Bing Crosby by the youth of America. But there's still a long way to go.
Returning to the late lamented Miss Dottie Lamour, it was

good to hear quite a number of radio tributes by way of song in which Bing was featured: '78 Vintage' and 'Gold For Grown Ups' both included him singing "Moonlight Becomes You", but the most creditable musical remembrance came from Dr. Swing himself - Peter Moreton - who played an excerpt from the Philco Radio Time programme of 29th. January 1947 on which Bob and Dottie guested. The much travelled trio joined together to present a humorous parody of "Road To Morocco", as happily committed to a Radiola LP, catalogue number Mr-1044. Ray Mansell, who described her as 'an icon of the silver screen and the lovelight in the eyes of those two roadsters', played the lovely Fred Hollander - Leo Robin 1937 song "Moonlight And Shadows". Not from one of Dottie's films, or any film as one might expect, but, nevertheless, given precedence over Bing's relaxed performance of that same year by inclusion in Roger D. Kinkle's musical encyclopaedia in the Representative Recordings year-by-year section.

Linger awhile with Peter Moreton as we take in some tracks from his 21st September broadcast on BBC Northampton entitled 'Bing Croons While Frankie Swoons'. Commencing with the parody medley in which Crosby and Sinatra explore and extol each other's popularity. "There's just one Bing, long live the King.", sings Frank. A memorable line that's both telling and appropriate. Peter gave a sketchy but reasonably accurate biography of Bing that was to introduce "St. Louis Blues" as the first solo performance; thereafter alternating tracks by the King and Young Contender to the throne. Bing was heard singing "September In The Rain", "Road To Morocco" (the duet version with the refugee from Eltham), "I'll Get By", "That Travelin' Two-Beat", and an interesting family tie-up that featured Bing and Judy Garland singing "When You Wore A Tulip" followed by Frank and Liza Minnelli with a travesty of "I've Got The World On A String". I'm as great a fan of Mr. Sinatra as the next Bingophile but, I'm sorry, that enchanting, philosophical Arlen-Koehler ballad was never meant to be so aggressively delivered. And, by the way, Peter, as you are uncertain, Judy's daughter was named after the song "Liza" and, therefore, her name rhymes with the second line of that song 'Skies are grey' and should not be pronounced 'Leesa'. Of Frankie's half-dozen numbers I enjoyed "Moonlove" and a duet of "Let's Do It" with Shirley Maclaine the most; with "The Gal That Got Away" being in the best tradition of the musically moody Mr. Sinatra. A further Bing duet, "Bye, Bye, Baby" with Al Jolson, brought the individual performances to a close before Bing and Frank concluded the tuneful proceedings with their straight medley of "Among My Souvenirs, "September Song" and As Time Goes By" from Bing's GEC show of 21st. March 1954. Dr. Swing closed the programme with generous and felicitous reverence in an enjoyable tribute to the two greatest and indisputable giants of popular song.

FRANK WAPPAT

BBC Newcastle-upon-Tyne and, at certain times, Radio Leeds and Radio Sheffield are the lucky recipients of a programme entitled 'Stars On 78' hosted by ICC member and great 'Thirties man Frank Wappat. Within his studio Frank has a 'magic chip' which enables him to sonically and digitally re-master 78 rpm records so as to totally eliminate all surface noise. Being a long time fan of the man that he is pleased to introduce as 'King of the Crooners' Frank has cast his magic spell over some of the choicest Crosby material heard on radio in a very long time. We are talking here of "Two Cigarettes In The Dark", "I Apologise", "I'm Sorry Dear", "Let's Try Again", "With Every Breath I Take", "Some Of These Days", "Happy-Go-Lucky You", as just a sample. Even hearing them on dubbed tape copies as picked up by members from radio the recordings are undoubtedly superior to even the best of the CD offerings. Frank, who says he finds it a thrilling hobby - as well he might - was astounded by the reaction that he had to his original broadcast, so much so that he introduced further recordings as the weeks went by. Thus we were treated to greatly enhanced versions of "Susianna", "The Spell Of The Blues", "St. Louis Blues" and "Brother Can You Spare A Dime". This latter track being pretty ropy on all Brunswick copies, Frank turned to the preferable Columbia copy, which is a cut above the Brunswick pressing, on which to work his wondrous transformation. Frank vows that he never watches television - so he won't be interested in the first part of this column - which might well account for his instructive expertise steeped in jazz lore and the great bands and musicians of Bing's formative years. Always an admirer of Crosby he remembered the 19th. anniversary of Bing's death by relating how he and the late Frank Murphy took over the BBC R2 studios from 10.30 pm to 2 am next morning in a continuous tribute following the stunning news of Bing's fatal collapse on a Spanish golf course, having just completed a winning round. On the 13th. October this year he played four of his resurrected records; "At Your Command", "I'm Thinking Tonight Of My Blue Eyes", "Quicksilver" and "Goodnight Sweetheart". At the close of one recent Crosby session he remarked : "I just wish these record companies would say 'Come on Frankie boy, do some of those digital restorations and we'll get them all issued.' There's a great market out there." We couldn't agree more, Frank. Is anybody listening?

78 VINTAGE

Despite the incredible technology of modern times the frailty of the human body still presents the final challenge for the men of science. So I'm sorry to report the indisposition and hospitalisation of John Gunn; one of Bing's greatest promoters on local radio. Before he was obliged to hand over the reins of his programme to John Hayes - only temporarily we hope, with no disrespect for Mr. Hayes - John G. included in his programme such vintage Crosbyana as "When Mother Nature Sings Her Lullaby", "A Nightingale Sang In Berkeley Square" and "The unbeatable combination", as John put it, of Bing and the Dorsey Brothers with "I Wish I Were Aladdin". Further along the line came the spirited "I'll Si-Si Ya In Bahia", with Patty, Maxene and La Verne, and "Mountain Greenery" from the ubiquitous (as will be revealed as the column progresses) Gold Plated 'Bing Sings While Bregman Swings' CD. A track personally selected by

John himself for his own listening pleasure; the Crosby Corner normally being permanently appropriated by listener aficionados of the Crosby voice. Before going on to his successor we wish John a speedy recovery and rapid return to his regular Saturday night spot on the dial.

John Hayes, who has his own regular morning programme on BBC Essex, is fighting the good fight on Bing's behalf by keeping the Crosby Corner well entrenched on '78 Vintage' and for openers played the introductory signature tune of "Stardust" for all those local listeners who hadn't heard it through before. This is the 1939 Matty Malneck version which, while it lacks the drama of the 'Crosby cry' of the 1931 original, has a tranquil quality of considerable appeal. Following weeks brought us "Some Of These Days", the "Moonlight Becomes You" tribute, "Around The World" and "Dear Hearts And Gentle People". It's only in the last year or two that John Hayes has 'seen the light' where Bing is concerned and all the Essex 'Crosby Mafia' will ensure that the light continues to burn ever brighter.

As all this goes down on to floppy disc, news is awaited of what went on around the regions to recognise the 19th. anniversary of Bing's death. Hot off the 'phone line this evening came a call all the way from the Isle of Man enabling me to hear David Collister, of Manx Radio, remember the event by playing "Swinging On A Star", and from the same source on the TT island Bing was also specifically remembered with "Straight Down The Middle" and "When I Leave The World Behind", both from 'The Early Late Show'. Further, more expansive, tributes will be sure to arrive by cassette in the next day or two, but as the Editor's deadline is only a few days hence it's all rather nail biting stuff. A spin of my old 78 rpm copy of "The Devil's Gallop" is indicated!

But what's our friend Keith been up to recently? Well, his Skuesograph keeps busy charting the popularity of artistes on his very varied Three Counties programme and, in fact, the line scribing Bing's vocal magnetism draws ever closer to his greatest rival. Having shot well through the 100 barrier Bing at 110 is only one point behind the man from The Emerald Isle, Daniel O'Donnell. I suggest that the latter's popularity will, eventually, prove to be as transient as a dragon-fly in summer, and whilst another strolling minstrel or barnstorming balladeer may come along to woo the fickle public Mr. Crosby's everlasting appeal will remain as unassailable as the Matterhorn in winter.

Particularly enjoyable was hearing an 'under-twenty-one' young lady correctly guessing "I've Got Five Dollars" as being the answer to the question 'name a song title with a number and American currency in it?' At which point that track from the Gold Plated disc was featured. She expressed a liking for Bing, having bought the Flapper CD 'Swinging On A Star' - which has 22 very representative tracks from 1939 onwards - and countered Skuesy's surprise at her considerable awareness and liking of Bing with "Well why shouldn't I?" He suggested that she would be made an honorary member of the ICC. So, if anyone knows a Miss Helen Burrows of Martlesham Heath, enrol her into the fold tout de suite! Maybe Keith can put out an all-stations call, for he is known to read this column! Other songs heard by the Old Groaner were "It's A Marshmallow World", "The Bells Of St. Mary's", "True Love", "Gonna Build A Mountain", "Brother, Can You Spare A Dime" and the charming "Let Me Call You Sweetheart" which is eighty-six years old, would you believe?

Jim More, on Radio Cambridgeshire, has 'Music From The Movie Musicals' air-time and during the course of discussing THE KING OF JAZZ decided to extol the voice of one of its cast by playing "Because My Baby Don't Mean Maybe Now", the earliest track heard in this July to October period. He then proceeded to follow this up with "Please". Jim was not under any illusion that they were in the film by the way, but felt like playing a couple of early Crosbys purely for personal enjoyment. Mandy Moreton, who in the last issue was shown to be in jazzin' Bing Crosby mode, featured "They Can't Take That Away from Me" - and we're not even going to try - David Jacobs played "A Little Kiss Each Morning", "Fancy Meeting You Here" and "It's A Good Day", whilst Desmond Carrington continues to do his stuff in the Sunday Crosby Corner of 'Say It With Music' with such as "Happy Feet", "Marcheta", "Did Your Mother Come From Ireland", "Dear Hearts And Gentle People", "Once Upon A Long Ago", 'Way Back Home", "Hindustan" and, from the same LP, "Brazil". Had this selection included a couple of early 'Thirties tracks Desmond might well have been the recipient of my 'Not The Best Of Bing' award this time. Instead, however, step forward Paul Barnes for consistently enlightening your listeners and regaling your regulars with such varied Crosbyana as to delight the ear of even the most musically jaded palette on your 'Gold For Grown Ups' labour of love. The Gold Plated-one did of course figure in a couple of spins as was to be expected, for this expensive CD has been freely distributed among the presenters of UK record programmes by members here through the very generous courtesy of Ernest Sutkowski - along with other compact discs, too - with "Jeepers Creepers", "I've Got Five Dollars" and "The Song Is You" being among the most popular tracks. Accordionist-composer-bandleader Milton DeLugg continues to amuse and Paul again featured "Deep Purple" on which said musician opens the proceedings. "Do you think he plays by ear?", asks Paul! "The Lady On The Two-Cent Stamp" also rates highly on this programme and along with "The Thing", with Fred Astaire, "Old Buttermilk Sky", "Exactly Like You" and "I'll Get By" figured prominently among the air-shots from varying sources.

There seems to be always one new track each time that Barnsey latches on to with great enthusiasm, and on this occasion it's the catchy crowd-puller from 'Road To Singapore', "Sweet Potato Piper". "Absolutely irresistible!" finds Paul. I've owned this 78 since it was first released and I agree. The Boss's vocal gyrations on the lyric, especially the last, tongue-twisting line are pure joy. To advertise his early summer announcement of a Christmas party for listeners there was "Sleigh Ride In July", and it seemed to me that ICC member, Arthur

Badrock, started a moon theme sequence with his request for "Moonburn" which was to include "The Moon Came up With A Great Idea Last Night" (Peggy Lee helping to develop the desired objective), "Got The Moon In My Pocket" and "Moonglow". I listened in vain for my own favourite, "The Moon Got In My Eyes", which if played around the middle of next January would be most welcome! Listener request also came into play with "Pennies from Heaven" from the extended Jimmy Dorsey edition noting a meeting of the 'Hemel Hempstead Chapter of the ICC'; and "Life Is Just A Bowl Of Cherries" was another early, fruitful compilation of artistry that Paul had picked from the 78 rpm Crosby catalogue.

If we note a couple of Barnsey's special favourites, "An Apple For The Teacher" and "Bob White" along with "Day By Day", "Little Ol' Tune", "I Still Suits Me", "Along The Way To Waikiki" and "Old Cape Cod" we can surely rank P.B. as our number one Bing promoter on the wireless. And just for your benefit, Paul, your comment "Did they think no one would notice? " regarding Eddie Bracken miming to The Boss's singing in the film OUT OF THIS WORLD, this engaging comic actor did come on screen at the end of the picture and say: "Thanks Bing!"

MAGGIE RYAN

A new contributor to this column is that immensely keen Crosby 'evangelist' Maggie Ryan who brings great tidings from the western shires by ensuring that BBC Radio South & West, BBC Radio Devon and even stations out of her Somerset locality are kept supplied with the latest CDs and topical information. Almost a one-woman crusade in that area, though not for one moment overlooking the ever present Leslie Gaylor, Maggie's raison d'etre is, as she says, 'Getting our man's voice on the radio.' Ray Mansell and Tony Gilliam are the two presenters of the last three hours of R S. & W. with the latter a great Bing fan needing very little prompting to play a couple of Crosby tracks on any given night. Their programme revels in the enticing title of 'Mellow Sounds From The 20th. Century', and Ray, who is the principal presenter, describes it as a 'write in, 'phone-in and dedications' show. Thus the lucky listeners have been treated to such variety of Crosbyana as the Bing and Buddy Cole air-shots "Then I'll Be Happy", "Too Marvellous For Words" and "You Do Something To Me"; The Noel Coward Palladium medley, several tracks from 'A Little Bit Of Irish', "You're The Top", more from that Gold Plated-one, "On The Sunny Side Of The Street", Bing and Fred with "Roxie" and "A Couple Of Song And Dance Men", "Heat Wave", "All Through The Night" and Bing's unsuccessful musical tuition to Yves Montand "Incurably Romantic" which, along with "The Second Time Around", is my favourite ballad from the 1960s. On the 13th. October, Tony Gilliam remembered the sad anniversary with a 'special' that was strong on career development, especially his sustained popularity on American radio through the Kraft, Philco and subsequent promotional programmes. "Stranger In Paradise" was an early choice to demonstrate Bing's phrasing and delivery as heard on radio. From the album SONGS I WISH I HAD SUNG Tony featured the dreamy Como number "Prisoner Of Love" which he stated as being Bing's last for Decca. The less likeable singalong and 'pop' song albums that were to follow found little favour for Mr. Gilliam but he noted with enthusiasm the Reprise collection and played the title track "Return To Paradise" to illustrate a revival of the Crosby sound as we all know it. Now it's the 'Seventies - and Ken Barnes. Tony noted the several albums that Ken produced and the affinity between him and Bing, playing "My Heart Stood Still" as being representative of Bing's continued ability with words and music around that time. Finally, there was "The Night Is Young And You're So Beautiful" accompanied by The Gordon Rose Orchestra from that poignant last session. Before concluding this thirty minute tribute with a fade out of the 1931 "Where The Blue Of The Night" Tony promoted the ICC, reading out Editor Michael's name, address and 'phone number.

Maggie also had something of a scoop on Ann Hopper's Radio Cumbria 'Music Box', transmitted early Sunday evening, when she cajoled Leslie Gaylor into being interviewed over the 'phone and even arranged for Miss Hopper to call Ernie Sutkowski in the States. The tribute ran for 35 minutes and began with an air-shot of Bing with Buddy Cole, "I Feel A Song Coming On", before cutting in to Leslie, who had been interviewed a few hours earlier. It was good to hear him again, relating how, back in 1960 - by strange coincidence the 14th. October, he first met Bing at the Savoy Hotel where he spent a rewarding 25 minutes in his company. What most impressed him was Bing's deep, masculine voice, his continual approachability and his intellectual command of the English language. For Leslie, Ann played "Moonlight Becomes You", one of his particular favourites.

Coming over loud and clear, Ernie Sutkowski recalled his vivid recollection of riding a San Francisco cable car at the time of learning of Bing's death via a half-glimpsed evening newspaper headline. Rather like most of us can recall just what we were doing when President Kennedy was assassinated so the same applies to that awful news from Madrid nineteen years ago. Although a life-long fan of Mr. Crosby, Ernie is, as he put it, a 'Johnny-come-lately' on the ICC scene; but he is a very stalwart supporter and is extremely generous by way of the great many CDs that he distributes via UK members to the many radio presenters. Though never meeting Bing on a one-to-one basis he had the great pleasure of being in the front row of a Broadway production of Bing's 'Seventies show. Ernie spoke of Bing's great love of golf and was treated to the re-mastered "Straight Down The Middle" as his musical memory.

Ann Hopper then called up Maggie Ryan to make her contribution to the tribute and to ask her why she feels the continual need to promote Bing. Maggie explained that for a while his popularity fell, what with there being no new recordings and other singers coming on the scene; but with the onset of CDs and the brilliant transference of older material thereto the opportunity to present Bing to a younger audience was both possible and appropriate.

Ann assured her that she received record requests from young people who couldn't possibly have known him in his hey-day and, perhaps for them, Maggie promoted the ICC, its magazine, the meetings and camaraderie of members, with Ann Hopper also giving out Michael's address and telephone number. For Ann's benefit, may we assure her that the ICC was in existence many years before Bing's demise. For Maggie, and all potential new members, Ann played "'Deed I Do" from the 24 carat gold plated CD of the Bregman album.

Judith Ley's 'Sundown' programme, 9 pm to 1 am on Sunday nights, Radio Manx, is certainly an entertaining and fruitful source of recorded Crosbyana, and turns back the clock rather further than other programmes in the west country. Not by many years, but it's good to hear late 'Thirties tracks such as "Basin St. Blues", "Gypsy Love Song" and "Mr. Gallagher And Mr. Shean" punctuating the mostly 'Forties material that Judith features. I particularly enjoyed the way she interpolated the almost somnolent sound of Bing and Rosie with "Meet Me Tonight In Dreamland" one evening as the programme headed into the witching hour of midnight with, after news headlines, another hour of musical memories to follow. Ann also remembered Bing on the 13th. October with a special tribute saying (Bing) "A man who gave a tremendous amount to the world of entertainment. He was a great inspiration for so many other artistes." She played the Cole-Moore version of "Count Your Blessings" and, for listeners Harry and Margaret Pease, "Gypsy Love Song" and concluded by observing that Bing is her most requested singer.

Bing finds Ken Barnes easy to work with too.

KEN BARNES INTERVIEWED

On 12th. October, Radio Lincolnshire's John Richards in his 'Magical Memories' programme pulled off a major coup, courtesy of Stan White, by conducting an informal radio interview with Bing's producer of his last six albums, Ken Barnes. In recalling the reason for the tribute Ken said of the manner of Bing's death that it was a typical Crosby exit. Symbolic; for Bing was a winner in every respect right to the very end. In relaxed conversation with John he reminisced about his first meeting with Bing and how it came about that he was to be so closely associated with him in his final few years, as chronicled in Ken's very interesting book 'The Crosby Years'. Without any hint of sycophancy, Ken responded to the question; "What was he like to work with?"; by saying that he was by far the easiest person he ever had to work with and spoiled Ken and his production team for everybody else who was to follow.

Of the first record played, "On The Very First Day Of The Year", which Ken wrote with Pete Moore, he recalled that there were only two takes, the second of which took just seven minutes to record and was the one used on the album. Ken also mentioned that in a session with Buddy Cole, Bing had recorded 22 tracks in three hours! "If you see him in films - that's the real man", was Ken's opinion.

"He was well read - and could speak four languages."; and Ken also found that Bing was a naturally funny man whose humour, as illustrated by the 'Road' films, has travelled down the years better that Bob Hope's. In total, four tracks that Ken produced were played, the remainder being "Manhattan", "September Song" and "The Lady Is A Tramp". Of the last named Ken pointed out that Bing was the first singer to convert this female number to a male song, preceding the Sinatra version by two years. In a lifetime which saw Bing change from tenor to bass-baritone Ken informed listeners that Bing was the first singer to really appreciate what the microphone could do. After thanking Ken for being on the show John went on to say that it had been a great pleasure for to find out at first hand what made our man, Bing Crosby, tick. It was also a great pleasure to listen to the entire broadcast, and I am indebted to John James of Northborough for providing me with such a high fidelity copy for my own listening enjoyment and the purposes of this column. The continued and increasing remembrance of Bing on this sad anniversary each year illustrates not only the valiant efforts of 'the Crosby lobby' but also the willingness of presenters of middle-of-the-road music programmes to recognise his talent and unique contribution to the world of popular music.

Bert Bishop

Keeping Track

A Compact Disc Review by Jim Reilly

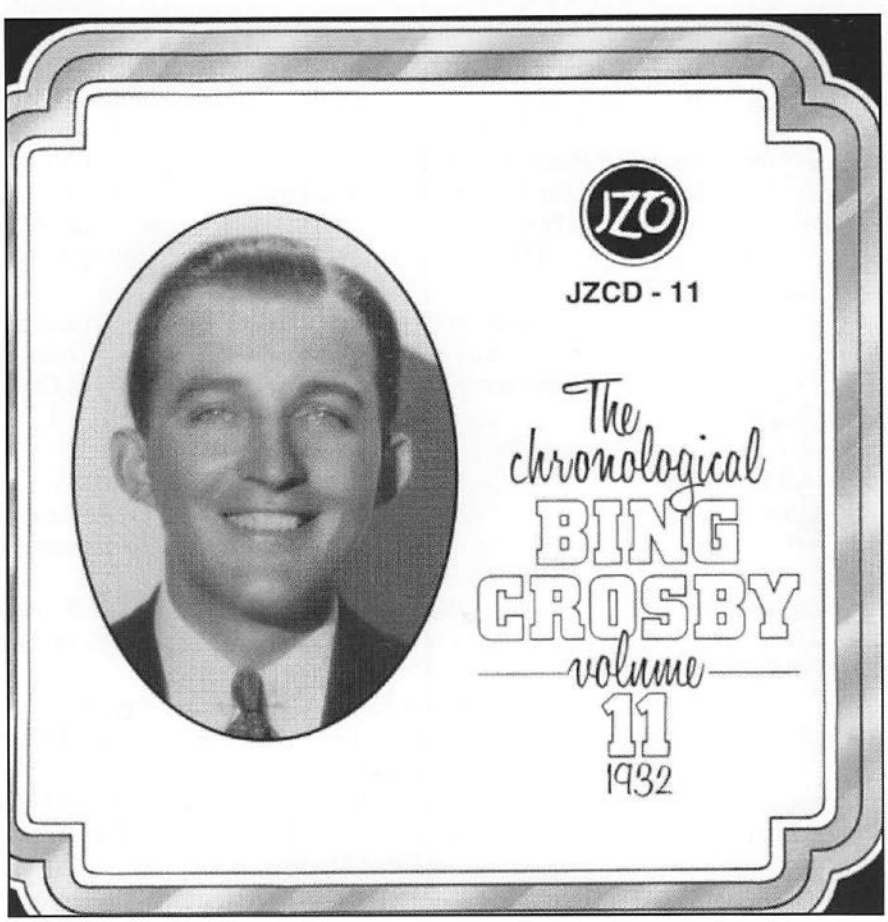
Since my last reviews I was saddened to hear that my predecessor on these pages, Derek Parkes, had passed away. I had spoken to him only a matter of days earlier and he was in fine fettle. His club had offered a service to our members (although not part of the ICC) for many years and I am sure that he will be missed in Crosby circles.

We continue to get Bing CDs cropping up from the most unexpected sources. I am pleased to report that MCA UK are now showing interest in a big way with a double album proposed for November release which they intend to publicise via television advertising.

The Chronological Bing Crosby **Jonzo Records** **JZCD-11**

1. Sweet Georgia Brown (-A); 2. Sweet Georgia Brown (-B); 3. Waltzing In A Dream; 4. Happy-Go-Lucky You; 5. Lazy Day; 6. Let's Try Again; 7. Cabin In The Cotton; 8. With Summer Coming On; 9. Love Me Tonight; 10. Some Of These Days; 11. Please; 12. How Deep Is The Ocean; 13. Here Lies Love; 14. A Ghost Of A Chance (-A); 15. A Ghost Of A Chance (-B); 16. Linger A Little Longer In The Twilight; 17. We're A Couple Of Soldiers (B12501-A); 18. We're A Couple Of Soldiers (Reject TO1218); 19. Brother Can You Spare A Dime; 20. Sweet Sue, Just You; 21. ; Let's Put Out The Lights And Go To Sleep; 22. I'll Follow You (-A); 23. I'll Follow You (-B)

It is good to see that this CD has finally been released as I first mentioned it some two years ago. You will no doubt notice that alternative takes have been included in line with the original record series. I never personally liked having alternative takes on the LPs but find it much more acceptable to have them on CD where you can programme in which tracks you want to hear. Having the alternative versions makes this CD a collector's item and it's a must to all serious Crosby collectors. The sleeve notes that were always a marvellous feature of the LPs are as informative and as good as ever. The reject version of 'We're a Couple of Soldiers' is of course new to CD and almost makes the CD worth having for this track alone! 'Waltzing in a Dream' and 'Linger a Little Longer' make only their second appearances on CD. The overall quality is good although there is some surface noise and the B take of 'A Ghost of a Chance' is a little bit clicky for the first 10 seconds playing time. It's hard to believe that all the titles were recorded between the 23rd April and 28th. October 1932 and are now some 64 years old. This album can only be obtained from Jonzo Records, PO Box 212, Harrow, Middlesex HA3 7LD. USA and Canadian members can get copies from Wig Wiggins - for address see inside front cover. I sincerely hope that all members with CD equipment will support this venture in order for the series to continue. Price £10.60 including p&p or two for £21 inc. p&p Please make cheques payable to Jonzo Records. Running Time 69.47



Bing Sings Whilst Bregman Swings **Mobile Fidelity Sound Lab. UDCD 670** **USA**

Mountain Greenery
'Deed I Do
The Song Is You
Heat Wave
Cheek To Cheek
Have You Met Miss Jones
The Blue Room
They All Laughed
I've Got Five Dollars
September In The Rain
Nice Work If You Can Get It
Jeepers Creepers

I briefly mentioned this album in my last review and having now got my copy, I can assure you that the sound quality is state of the art. I thoroughly enjoy listening to this CD but don't think that it is particularly good value at £25 for only twelve tracks. It has been marketed as a collectors item and as relatively few discs were produced I suppose that is how they justify this very high price. The original recording masters were used in an attempt to reproduce the original sound as closely as possible and this has definitely been achieved. I have heard it said in some Crosby circles that this album was not Bing at his best but, irrespective of this I think Bing swings well with Buddy Bregman. I have long liked Bing's rendering of 'Mountain Greenery'; 'The Song Is You' and 'The Blue Room' along with all the other titles which after all are classics of their time. For details of where you can obtain this CD refer to BING 113

Running Time: 36.33

The Best Of Bing (3CDs) **Hallmark 390402** **UK**

Volume One 311212	**Volume Two 311222**	**Volume Three 311232**
1. Swinging On A Star	1. You Must Have Been A Beautiful Baby	1. Too Marvellous For Words
2. An Apple For The Teacher	2. Cabin In The Cotton	2. The Very Thought Of You
3. Miss You	3. Here Lies Love	3. Moonlight Becomes You
4. San Antonio Rose	4. Temptation	4. The Touch Of Your Lips
5. Mister Meadowlark	5. You're Beautiful Tonight, My Dear	5. My Buddy
6. I Love You (Grieg)	6. You've Got Me Crying Again	6. I Ain't Got Nobody
7. Start The Day Right (Hodle Ay)	7. I'm An Old Cowhand	7. I Found A Million Dollar Baby
8. The Day After Forever	8. May I	8. Sunday Monday Or Always
9. I'll Be Seeing You	9. June In January	9. I Cried For You
10. If You Please	10. Sweet Leilani	10. And The Angels Sing
11. Between 18th & 19th On Chestnut Street	11. Pennies From Heaven	11. Somebody Loves Me
12. Mr Gallagher & Mr Shean	12. Old Folks	12. You Are My Sunshine
13. Where The Blue Of The Night	13. But Not For Me	13. Constantly
14. Dinah	14. Lazy	14. Deep In The Heart Of Texas
15. Shine	15. Don't Be That Way	15. San Fernando Valley
16. Sweet Georgia Brown	16. Summertime	16. Going My Way
17. Some Of These Days	17. When Day Is Done	17. The Eagle And Me
18. You're Getting To Be A Habit.	18. I Got Plenty Of Nuttin'	18. Don't Fence Me In
19. Sierra Sue	19. The Folks Who Live On The Hill	19. Too-Ra-Loo-Ra-Loo-Ral
20. With Every Breath I Take	20. What's New	20. Sweet And Lovely
Running Time: 58.52	Running Time: 60.27	Running Time: 59.58

Price at a local well known record store: £8.49

I think that you will go a long way to get better value, although all the tracks have appeared previously on CD. There are however a few rare items such as' I Love You' (Grieg); 'The Eagle And Me'; 'Going My Way'; 'The Day After Forever'; 'Sierra Sue' and 'Old Folks' - to mention just a few. The sound quality is OK and the sleeves and package are attractively designed.

Bing Crosby Live Duets 1947-1949 **Vipers Nest Records VN 1003** **USA**

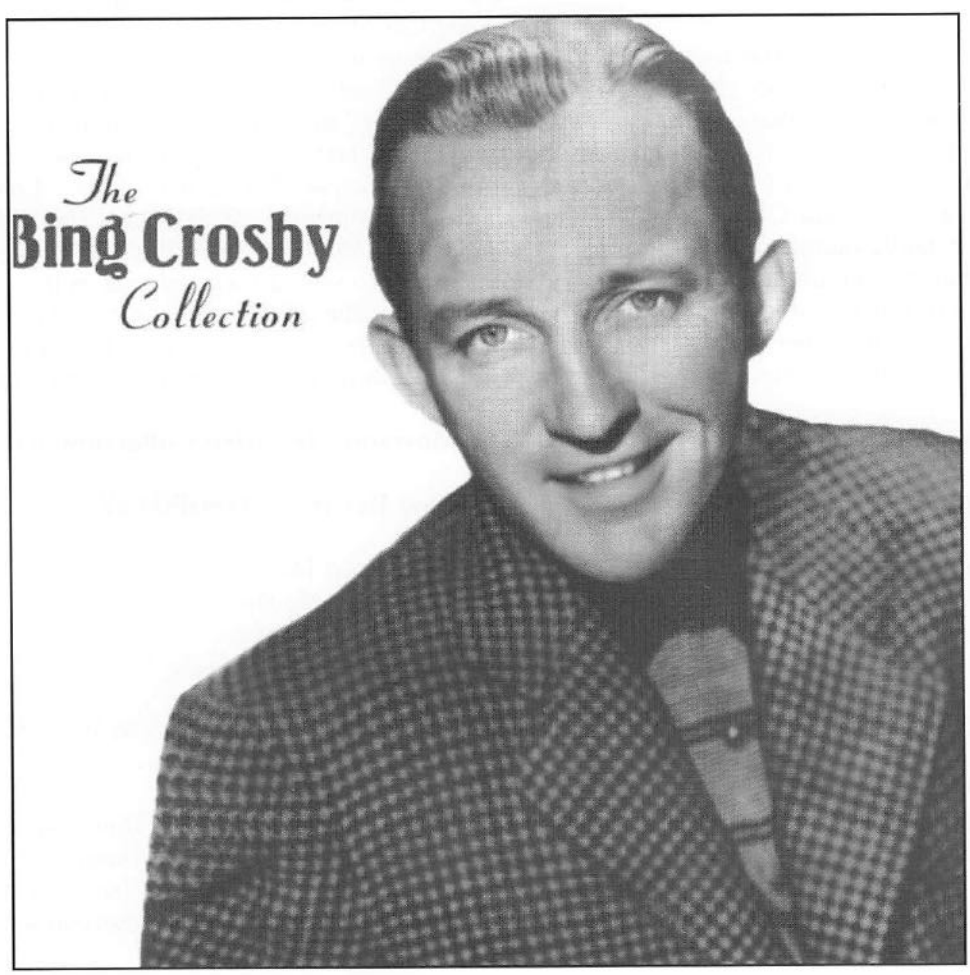
Then I'll Be Happy w Peggy Lee
Your All-Time Flop Parade - Part One w Ethel Merman
Chidabee Chidabee Chidabee (Yah Yah Yah) w Jimmy Durante
Clementine w Dinah Shore & Burl Ives
You Was w Kay Starr
A Little Bird Told Me w Hattie McDaniel & Ernie (Bubbles) Whitman
Just A Gigolo w Bob Burns & his Bazooka
When It's Night Time In Little Italy w Groucho Marx
Medley w Al Jolson - April Showers /
Medley Cont'd - Ma Blushin' Rosie / Swanee(AJ) / The One I Love Belongs To Somebody Else
So In Love w Peggy Lee
Blue Shadows on the Trail - The Four Crosby Boys
If You Stub Your Toe On The Moon w Jud Conlon's Rhythmaires
Once And For Always w Peggy Lee
Your All-Time Flop Parade - Part Two w Ethel Merman
There's A Flaw In My Flue w Ethel Merman
Your All-Time Flop Parade - Part Three w Ethel Merman
Lazy Bones w Louis Armstrong & Jack Teagarden

This is all good quality radio material although ideally I would have liked to have had less of Ethel Merman who is not altogether my cup of tea. In spite of this it has plenty going for it with lots of entertaining tracks of which quite a few are new to CD. Al Jolson is in fine voice and I particularly like' If You Stub Your Toe On The Moon' and' Once And For Always'. Running Time: 55.38 I have no idea of the price but know this label is usually quite expensive.

The Bing Crosby Collection **Start Entertainments Parade PAR 2067** **UK**

The White Cliffs Of Dover
Yankee Doodle Dandy
I Don't Want To Walk Without You Baby
You'd Be So Nice To Come Home
As Time Goes By
I'll Be Seeing You
Bless 'Em All
I'll Get By
Basin Street Blues
You Belong To My Heart
Swinging On A Star
Temptation
Too Marvellous For Words
June In January
I'm An Old Cowhand
Pennies From Heaven
Mr Gallagher And Mr Shean
You Must Have Been A Beautiful Baby
Sunday Monday Or Always
Sierra Sue
Deep In The Heart Of Texas
Long Ago (And Far Away)

If this combination of commercial and radio tracks looks familiar, that's because they all appeared on the double album "Swinging On A Star" which I reviewed in the last issue of BING. This CD has a well designed sleeve with a particularly nice photo of Bing on the front and back. The photo appears a total of six times (including on the CD itself). The sound quality of all the tracks is good and the mixture of air shots and commercial tracks makes the CD a pleasure to listen to. So if you missed out on "Swinging On Star" I think that you will like this album. Price around £6.00. Running Time: 59.48



I don't normally include details of CDs which haven't been issued prior to going to press as things can change considerably by the time the release date comes around. I am happy however to make an exception in this case as the majority of the titles were selected by Leslie Gaylor and myself (in line with certain MCA parameters) after Leslie had been contacted by MCA as he has described in his article. The double CD and double cassette are scheduled for release on the 11th November and the track listing (50 titles if there is room) provided by MCA is as follows:

The Best Of Bing Crosby (2 CDs) **MCA CD11561 Cassette (MCC11561)** **UK**

Disc 1
Swinging On A Star
Alexander's Ragtime Band
Moonlight Becomes You
Gone Fishin'
Busy Doing Nothing
So Would I
A Friend Of Yours
Gigi
I've Never Been In Love Before
Among My Souvenirs
A Weaver Of Dreams
Where The Blue Of The Night
I Whistle A Happy Tune
Wrap Your Troubles In Dreams
Dear Hearts And Gentle People
The Very Thought Of You
Sweet Leilani
Give Me The Simple Life
San Antonio Rose
The Spaniard That Blighted My Life
People Will Say We're In Love
The Folks Who Live On The Hill
Sentimental Music
Moonlight On A White Picket Fence
Blue Skies

Disc 2
Anything You Can Do
Embraceable You
A Fella With An Umbrella
McNamara's Band
Now Is The Hour
Getting To Know You
Galway Bay
Don't Fence Me In
Just One Of Those Things
Sam's Song
Like Someone In Love
Stardust
In The Cool Cool Cool Of The Evening
Too-Ra-Loo-Ra-Loo-Ral
Oh What A Beautiful Morning
Pennies from Heaven
Play A Simple Melody
The Things We Did Last Summer
Just For You
I Can't Begin To Tell You
Marrying For Love
A Nightingale Sang In Berkeley Square
Silent Night
Deck The Halls/Away In A Manger/I Saw 3 Ships
White Christmas

Price £15.99You may consider the title to be a little lacking in imagination, although when you look at the contents this is exactly what you are getting - 'The Best Of Bing'.... albums don't sell in quantity if they are aimed just at the fans. If you ignore what we think of as the 'Very Best Of' titles you will see that there are many rarer titles included such as' Just For You', 'Among My Souvenirs', 'I Whistle a Happy Tune', 'Busy Doing Nothing', 'Sentimental Music', 'Moonlight On A White Picket Fence', 'A Weaver Of Dreams', 'Gigi', 'Embraceable You', 'Marrying For Love', 'A Friend Of Yours', 'Oh What A Beautiful Morning', 'The Things We Did Last Summer' etc. to make this a really marvellous addition to our collections. MCA are spending a large amount of money advertising the album on TV and I am very much looking forward to seeing these adverts as it is a very long time since we have seen a Bing album promoted on TV. Let's hope that the album is very successful so that MCA will consider digging deeper into their archives for more of the same. It will certainly be interesting to see the final track listings which I hope to review further in the next issue. (Editor: The CD has been issued and it's Great!)

MCA have told me that theyalso intend to issue **Top O' The Morning - His Irish Collection** in the UK next year.

The Old Lamplighter **Prestige Records CDSGP0127**

1. Lady Of Spain
2. The Very Thought Of You
3. June In January
4. Zip-A-Dee-Doo-Dah
5. PS I Love You
6. If This Isn't Love
7. Ol' Buttermilk Sky
8. Great Day
9. I Got The Sun In The Morning
10. May I
11. It's A Good Day
12. You Go To My Head
13. The Old Lamplighter
14. With Every Breath I Take
15. Temptation
16. You're Getting To Be A Habit With Me
17. Someday Sweetheart

Nothing very exciting here in this mixture of commercial recordings and air takes. There isn't anything wrong with quality and the CD makes enjoyable listening. Bearing in mind the contents, I thought it was a bit highly priced at nearly £9.00 from a local shop. This album was first released in 1993 and has somehow escaped my attention until quite recently. If you want it, most good record shops would order it for you as it is still shown as available in the latest RED Compact Disc Catalogue.

Tea For Two - 20 Classic Duets **Hallmark 304632** **UK**

Basin Street Blues w Connie Boswell
Between 18th & 19th On Chestnut Street w Connie Boswell
I'm Falling In Love With Someone w Frances Langford
Tea For Two w Connie Boswell
On Behalf Of The Visiting Firemen w Johnny Mercer
The Whistler's Mother-In-Law w Muriel Lane
Mister Meadowlark w Johnny Mercer
Gypsy Love Song w Frances Langford

Bob White w Connie Boswell
Bing sings on nine of the 20 tracks on this album and all are commercial recordings. 'On Behalf Of The Visiting Firemen' and 'The Whistler's Mother-In-Law' have only had two previous appearances on CD. Again this is pretty good value for money at £2.99 or £3.99 depending upon where you purchase it.

Bing Crosby The Collection **Revue Rev 406**

A Thousand Violins
If I Had My Way
Now That I Need You
If This Isn't Love
You Go To My Head
Blues My Naughty Sweetie Gives To Me
Glow Worm
When The Midnight Choo Choo Leaves For Alabam'
Feet Up
Great Day
Everything I Have is Yours
Ole Buttermilk Sky
Lady Of Spain
Blacksmith Blues

Apart from it having a similar title to the Start Entertainments CD, I know very little about this and my only information is a photocopy of the sleeve that was sent to me by Charles Baillie of BINGANG. Most of the material looks as though it comes from radio and all titles have made numerous appearances on CD.

As Wig Wiggins has described, MCA (USA) are to release a double album Bing and **The Andrews Sisters - Their Complete Recordings** anytime now. I had hoped to have got a copy to review this time around but again will unfortunately have to wait until next year before I can do so.

GUEST APPEARANCES
The only Christmas album that I have seen to date is
Christmas Memories - 20 Christmas Standards **Hallmark 302302**
Bing sings three titles:' Silver Bells', 'Marshmallow World' - both sung with Ella Fitzgerald and' Let It Snow, Let It Snow, Let It Snow'. Other artists appearing are Nat 'King' Cole, The Drifters, The Platters, Brook Benton and Rosemary Clooney.

The Jazz & Vocal Collection **Avid Records AMSC568** **UK**
23 Tracks (2 Bing) Medley From Pennies From Heaven: Let's Call A Heart A Heart - Frances Langford / So Do I w Frances Langford / Skeleton In The Cupboard - Louis Armstrong; Pennies From Heaven - w Frances Langford and Louis Armstrong
I make special reference to this album as I have never heard these numbers sounding better in this converted stereo sound - the quality is excellent produced by what the record company calls "3 Dimensional Sound". This, as the title suggests, is mainly a jazz collection including The Original Dixieland Band, Glenn Miller, Lionel Hampton, Bix Beiderbecke, Jack Teagarden, Connie Boswell and Hoagy Carmichael. I strongly recommend this for the quality of the two Bing tracks alone. Price £5.49:

50's Song Stylists - The Starlight Collection **WisepackWPCD 031** **UK**
My Heart Is Taking Lessons
I Believe **TelStar CD 2811** **UK**
21 Tracks (1 Bing) Peace On Earth / Little Drummer Boy w David Bowie
Cole Porter - Hey Good Looking **Avid Records AMSC 571**
26 Tracks (2 Bing) I Love You and Don't Fence Me In - "3 Dimensional Sound" stereo conversion although I didn't notice much difference and didn't think the album was as good as the other one that I reviewed with this same recording system.
Remember When **The Hit Label AHLCD3** **UK**
20 Tracks (1 Bing) Around the World
Stardust Memories **NectarNTRCD045** **UK**
22 Tracks (1 Bing) Changing Partners
The Memory Lingers On (2CDs) **Charly CPCD 8144-2** **UK**
40 Tracks (2 Bing) Disc 1 I Can't Begin To Tell You Disc 2 You Belong To My Heart
This Is My Song (6 CD Set) **Reader's Digest RDCD 34 251 3** **UK**
115 Tracks (3 Bing) Swinging On A Star; Around The World; Don't Fence Me In w The Andrews Sisters
Vocalists - Recollections Of 1945 **Empress RAJCD 875** **UK**
Ac-Cent-Tchu-Ate The Positive; It Could Happen To You
You Must Remember This - The Happy Album **Conifer Records 75605 52261 2** **UK**
26 Tracks (2 Bing) Happy Feet and Tea For Two
You Must Remember This Sampler **Conifer Records 15601 52961-2** **UK**
16 Tracks (1 Bing) Swinging On A Star
Legends Of Stage And Screen **MCA Special Products MCAD 20936** **USA**
Happy Holiday
The Old Music Master **Pavilion Records Flapper PAST CD 7094 UK**

24 tracks (3 Bing) Mister Meadowlark; Too Marvellous For Words and I'm An Old Cowhand;

They're Playing Our Song **Pavilion Records Flapper PAST CD 7802** **UK**

24 Tracks (3 Bing) The Folks Who Live On The Hill; The Very Thought Of You; Too Marvellous For Words

Precious Memories (2CDs) **MCA MSD 1-25898**

40 tracks with Bing singing May The Good Lord Bless And Keep You; What A Friend We Have In Jesus / He Leadeth Me / All Hail The Power Of Jesus' Name

The Indispensable Bix Beiderbecke (2CDs) **Jazz Tribune No. 48 ND89572** **France**

CD1 Changes (-3); Mary (-4); There Ain't No Sweet Man That's Worth The Salt Of My Tears;
CD2 From Monday On (-3); Lovable (-1); My Pet; Louisiana; You Took Advantage Of Me

100 Years Of Cinema (2CDs) **The Gold Collection R2CD-25** **Italy**

40 Tracks (2 Bing) Road To Morocco w Bob Hope; White Christmas

Some vary unusual tracks on this set with stars such as Rita Hayworth, Tyrone Power, Cary Grant; Robert Mitchum. Mae West; Rudolph Valentino; James Cagney plus Laurel and Hardy singing along with recognised singers Al Jolson, Doris Day, Carmen Miranda, Judy Garland, Fred Astaire and Dorothy Lamour (Lovely Hula Hands).

Hooray For Hollywood **Music Club MCCD 266 - MCTC 266** **UK**

18 Tracks (1 Bing) Sunshine Cake. To my knowledge this is only the third time that 'Sunshine Cake' has appeared on CD and is the first time on a UK release. Other artists on this album include Judy Garland, Perry Como, Tony Martin, Peggy Lee, Pearl Bailey, Pat Boone, Eddie Fisher, Debbie Reynolds, Mario Lanza and Sammy Davis Jr. As the album title suggests all the songs on this CD come from the 'Big Screen' and at £5.99 this is good value for money.

CORRECTION

Would you please note that the number for **Top O' The Morning - His Irish Collection** should be MCA Records MCAD 11406 and not 11046 as incorrectly stated in the last issue - I think I need new glasses. As a one finger typist I do tend to make the odd mistake. One such mistake that was pointed out to me quite recently rather amused my warped sense of humour - I had typed the song title "Candlelight And Wine" as "Candlelight And Wind". If you spot any mistakes this time around please bear with me.

FROM MY CRYSTAL BALL

I see that Ken Barnes is hoping to release a number of new CDs in the coming year and the first of these could well be a double CD set derived from two Bing albums ("Fancy Meeting You Here"/ "Bing With A Beat") and one Rosemary Clooney album ("Rosie Solves The Swingin' Riddle"). There may also be some good news with regard to Bing's marvellous last albums. I just can't understand why the likes of "Seasons", "That's What Life Is All About" and "Beautiful Memories" have been ignored for so long. Let's hope that Ken is successful with all his forthcoming ventures. I have also heard of the possibility of two other albums from a different source which may come to fruition next year. As we go into this the 20th year since Bing's passing we still have a lot to look forward to. I was recently told that there is a rumour about saying that MCA are stopping licensing material to all outside parties - has anyone else heard of this?

Yet another year is coming to an end so I would very much like to take this opportunity of wishing all our members a happy Christmas and a healthy and prosperous New Year. I'll wind up my review by thanking my friends for their continued help in providing details of new releases as they have come to light.

Jim Reilly

What The Papers Say

Space precludes us from reproducing all of the cuttings from the newspapers sent to us in recent months and just a few are shown as examples. Our thanks to the contributors.

THE LONG-defunct Poseidon fountain at Witley Court, Worcs, a Victorian extravaganza that so impressed Bing Crosby and Stewart Granger, the film star, that they wanted to take it home to America, was restored to sparkling splendour yesterday.

Having survived 60 years of neglect, antique asset-stripping and vandalism, it has been restored by English Heritage as part of a £1·5 million plan to return William Nesfield's gardens to their former glory.

Sir Jocelyn Stevens, chairman of English Heritage, started the fountain, sending a 60ft column of water from the heart of the tableaux depicting the classical myth of Perseus rescuing Andromeda from a sea monster.

But 43 years ago Crosby and Granger, the British-born Hollywood actor, decided this romantic feature would make an appropriately ostentatious centrepiece for a new golf course they were developing at Palm Springs. A local outcry stopped the export.

Crosby: golfing plan

GOLDEN GIRL: Dorothy

Ode to Lamour

THE *Mirror's* fine tribute to Dorothy Lamour brought back golden memories. What great songs the "King of the Crooners", Bing Crosby, sang to her: *Moonlight Becomes You* and all the others.

Leslie Gaylor Newport, IoW

Bing sings and playwrite Jim picks up the prizes

By Kevin Delaney

WRITER Jim Burke's Bing Crosby spoof had them crooning at the North West Playwrights annual challenge.

His script beat plays by hundreds of other up-and-coming writers to be chosen for a workshop showing this year at The Octagon Theatre in Bolton.

What the late lamented singer would make of The Man Who Would Be Bing will never be known. But the Chorlton freelance writer pays tribute to the inspiration he got when he saw a Bing Crosby impersonator at the Tameside Hippodrome a few years ago.

"It's a bit of a comedy send-up of the many copycat acts going around the country and I thought of the situation of one Bing Crosby act stalking another and what they get up to," said the 35-year-old Manchester University drama graduate.

"I used a variation of Kipling's The Man Who Would be King as the title.

Jim, a freelance writer who contributes to the theatrical magazine City Life, has already co-written a musical which has appeared at the fringe theatre The Green Room in Manchester.

He and a colleague at Broadfield Avenue are now keen to launch their work on the national theatre circuit.

Crooner Bing was church fan

CAMPAIGNERS battling to save St Mary's Church have found a world famous supporter to aid their cause — from beyond the grave.

Crooner Bing Crosby's serenade "The Bells of St Mary's" was written about the Southampton church in 1917.

When Crosby visited the seamans' mission in the church during the Second World War, he fell in love with the tranquility of the place.

On his return to the United States, Crosby recorded his own version of the song, originally written by Captain A Emmett-Adams and Third Officer Douglas Furber.

The 7th Century church was known to sailors across the world. They still come to thank God for their safe journey across the sea.

Crosby fan and archivist Timothy Morris, from Brighton, said: "Bing loved the church, especially the history attached to it. I think he would be right behind the fight to keep it open if he were still alive."

The final words of the song are: "And so my beloved, when red leaves are falling, the bells of St Mary's shall ring out for you and me."

Ironically that may not be the case for too much longer if tonight's vote goes against the old building.

▶ **FAN:** Bing Crosby.

TROUT HOTEL, COCKERMOUTH

Extension underway at hotel that can boast 'Bing Crosby slept here'

As programme of extension and conversion is taking place at The Trout Hotel in Cockermouth, on the fringe of the Lake District.

Popular with tourists and business people, the hotel was a favourite of Bing Crosby, who regularly stayed there while enjoying the area's fishing.

Almost 20 years after his death, it has grown more and more difficult to appreciate exactly how significant a role **Bing Crosby** (1903-77) played in the rise of modern singing. Some grandparents may have dim memories of his earliest records, but the rest of us know him much better, either as the urbane foil to Bob Hope in countless Road . . . movies or as the avuncular figure who materialises on our screens every December in yet another showing of White Christmas. All the usual unsavoury revelations about the reality behind his "family man" image have helped to muddy the waters even further.

His significance was twofold. First of all, having made his name as a featured vocalist with the orchestra of Paul Whiteman — the self-styled "King of Jazz" — Crosby did much to disseminate the rhythms of jazz and Afro-American singing among mainstream audiences. Now You Has Jazz, the breezy musical lesson he delivers in the film High Society, assisted by Louis Armstrong, probably sounded sedate even by the standards of the Eisenhower era, but it is at least possible to imagine the effect the same philosophy would have had in the 1920s and early 1930s.

Crosby's insouciant delivery found a natural partner in the latest microphone technology. His forerunners had been obliged to place volume before intimacy, if only because there was no other way of making themselves heard. Crosby was free to deploy his baritone in an unusually understated manner, creating the illusion that he was addressing each listener individually.

With **Frank Sinatra** (b 1915), popular singing entered another plane. All of his biographer Kitty Kelley's wearisome, bestselling tales of brawls, marriages and alleged mafia links should never cloud his achievement. Contrary to his reputation as the extrovert leader of the Rat Pack, the early version of Night and Day on this week's compilation demonstrates how much the young Sinatra owed to the style of Crosby.

DAILY TELEGRAPH **Pun Pix** SAT 21 SEPT 1996

1925 – Pain factor 3

THIS is a game of picture charades which leads to a well-known song title. But beware the puns, which may be painful. Each is rated on a 'Pain Factor' scale of 1–5. The sender of the first correct entry drawn will win a £25 token. All entries must be received by next Wednesday, September 25.

Send entries to PUN PIX (88), Weekend, The Daily Telegraph, 1 Canada Square, Canary Wharf, London E14 5DT

Last week's Pun Pix

LAST week's puzzle showed two pictures of Lord Howe (two **HOWES**) US teamster boss Jimmy **HOFFA**, guitarist **RY** Cooder, pop star **STING** and **SUN** Myung Moon, founder of the Unification Church (aka Moonies). Say the words in bold quickly and you get ***HOUSE OF THE RISING SUN***, an international chart topper in 1964 for the Animals. The winner was Miss S. Jowett of Newmarket, Suffolk.

Pun Pix is devised by Steve Jackson

Wonderful Bing

BING Crosby became my number one singer when I was 14 in 1934. He remained my favourite all through the Second World War when I was in the Forces.

In 1961 Bing came to England to make the Road to Hong Kong with Bob Hope.

My wife rang Shepperton Studios and spoke to his secretary and a meeting was arranged.

My wife and I spent 20 minutes in his dressing room. Bing sent for a photographer and this is the photo he took.

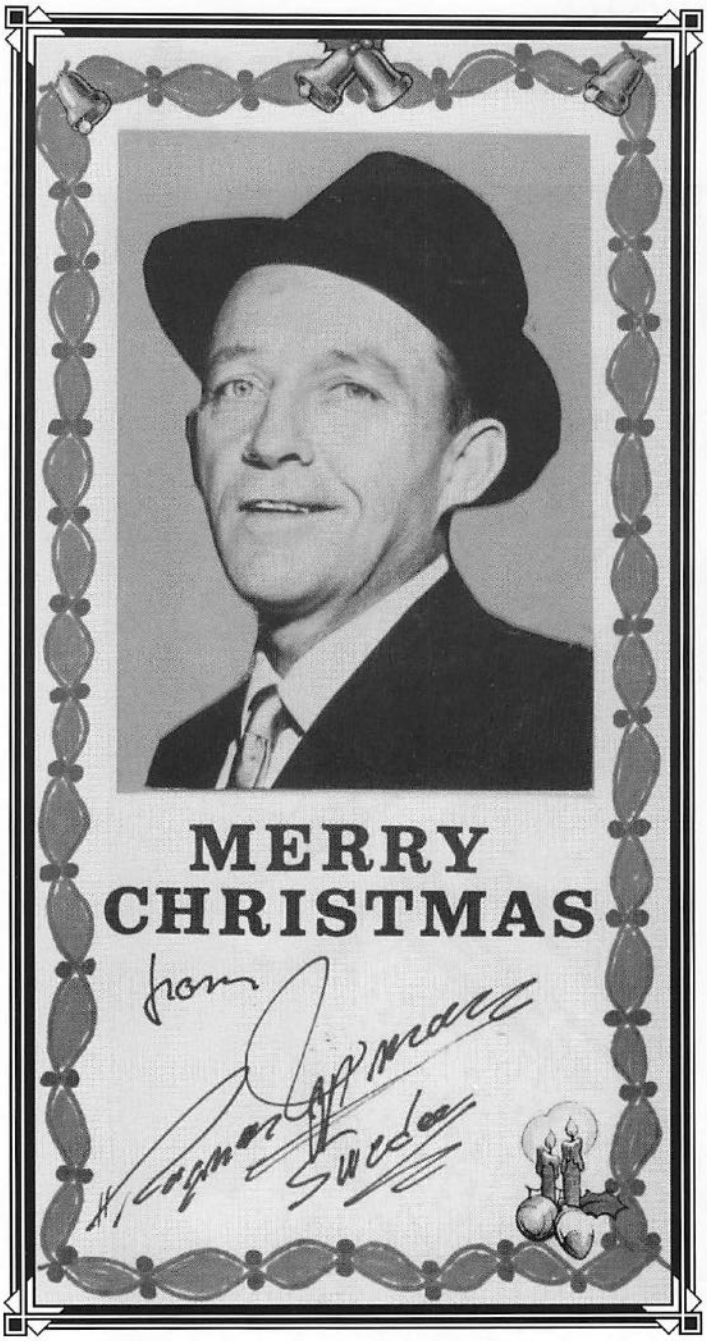
No one could match Bing in putting over a song.

John Fleming, Driffield, E Yorks

Last week's Pun Pix

LAST week's puzzle showed pictures of **DAWN** French, **BING** Crosby, **LOU** Costello and a lavatory, or **LOO**. Say the words in bold quickly and you get ***DON'T BRING LULU***, a 1925 classic performed by Jan Garber and his Orchestra, Max Bygraves and The Andrews Sisters. The winner was Mrs P. Cobain of Kingsley, Cheshire.

Pun Pix is devised by Steve Jackson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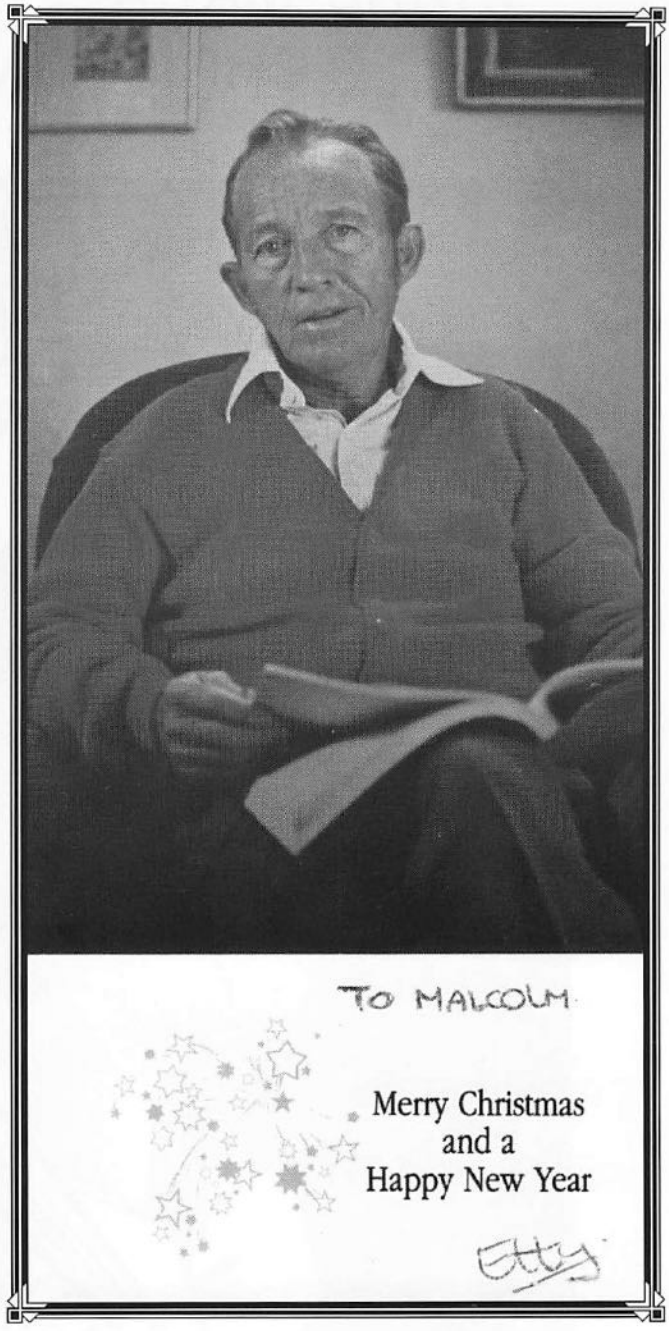
CHRISTMAS
from


TO MALCOLM
Merry Christmas
and a
Happy New Year

Happy
Christmas
GWEN HARVEY
It don't mean a thing, if it ain't got that
Bing
HIS LATEST ALBUM
'At My Time Of Life'
BING
CROSBY
That's What Life
Is All About

...AND MAY ALL YOUR CHRISTMASES BE WHITE

Happy Holidays and best wishes for the New Year

Designed & Printed by City Printers (Chester-le-Street) Ltd., Co. Durham DH3 3NJ Tel: 0191 3883255